

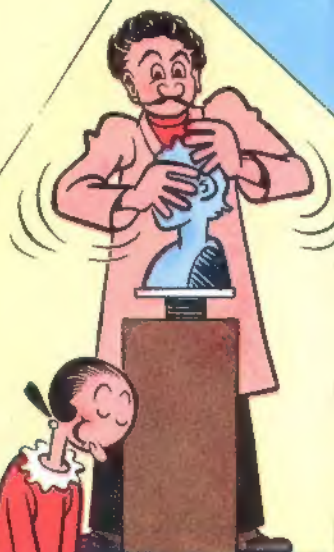
KING



# POPEYE

and

## FINE ARTS and HUMANITIES CAREERS

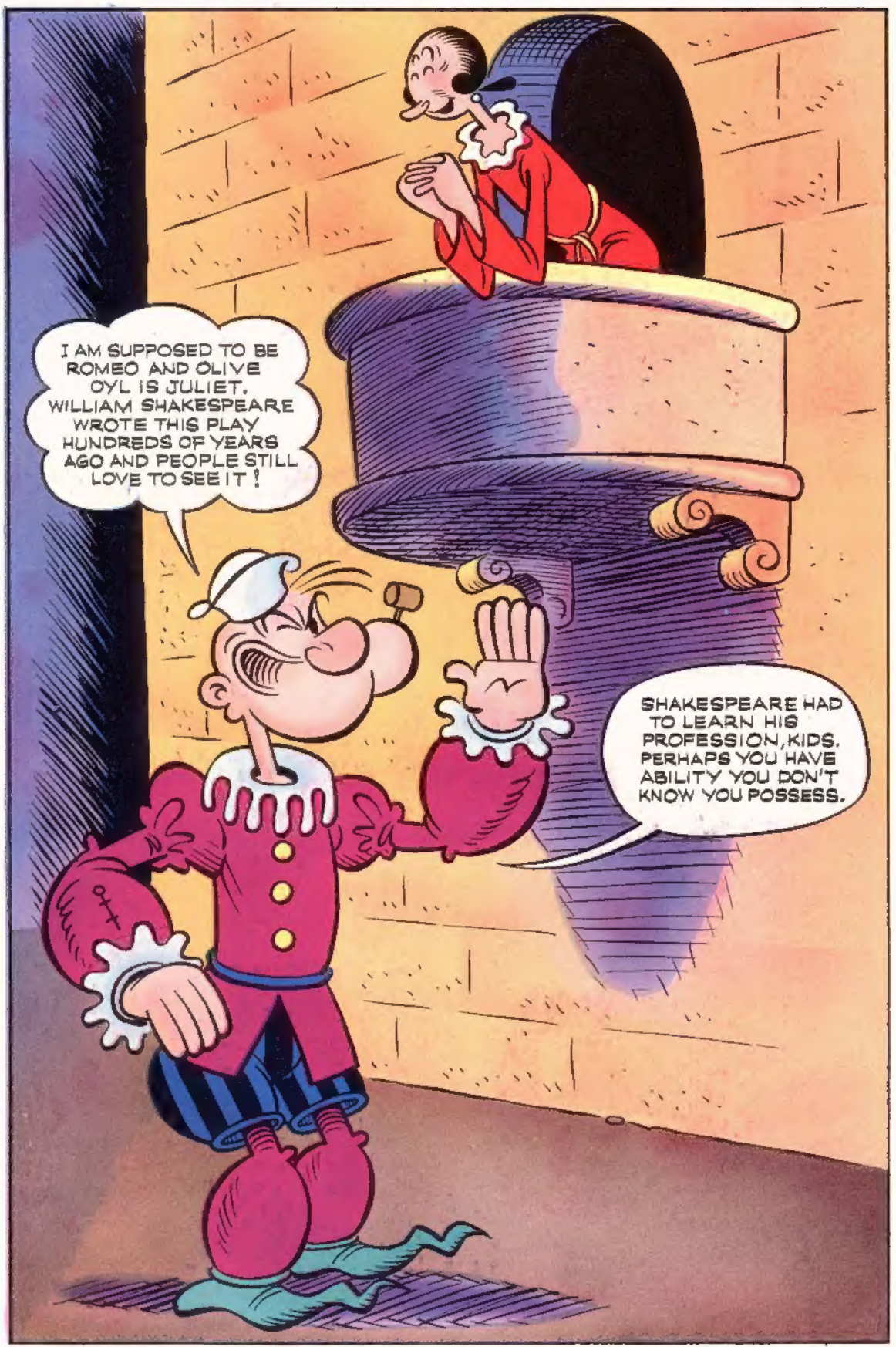


YOU KIDS CAN BECOME GREAT ARTISTS, WRITERS, ACTORS, OR EVEN FAMOUS MUSICIANS IF YOU HAVE ENOUGH ABILITY AND ARE WILLING TO WORK VERY HARD.



Goldman

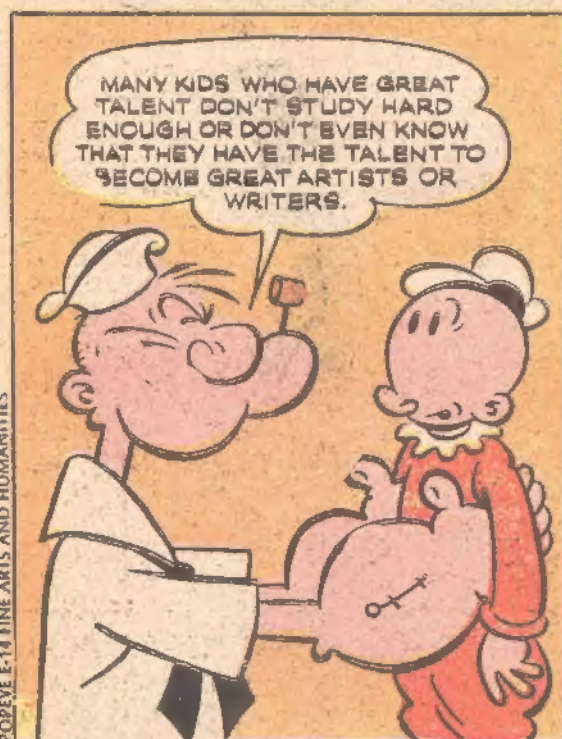
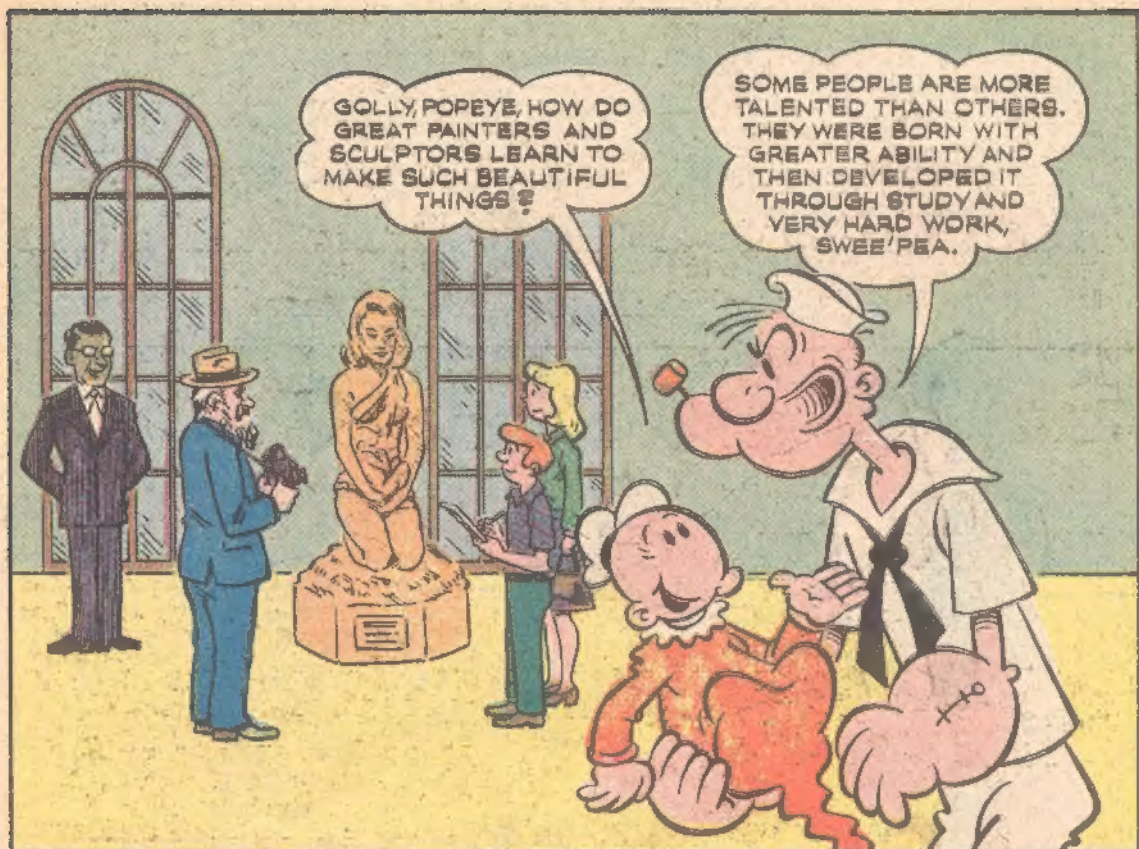




I AM SUPPOSED TO BE  
ROMEO AND OLIVE  
OYL IS JULIET.  
WILLIAM SHAKESPEARE  
WROTE THIS PLAY  
HUNDREDS OF YEARS  
AGO AND PEOPLE STILL  
LOVE TO SEE IT !

SHAKESPEARE HAD  
TO LEARN HIS  
PROFESSION, KIDS.  
PERHAPS YOU HAVE  
ABILITY YOU DON'T  
KNOW YOU POSSESS.



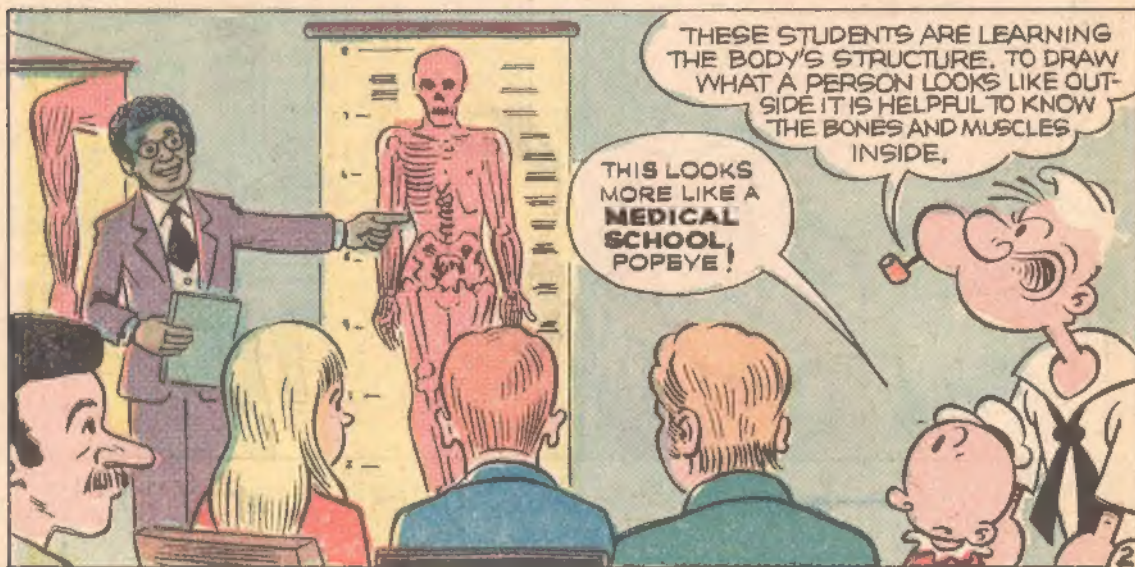
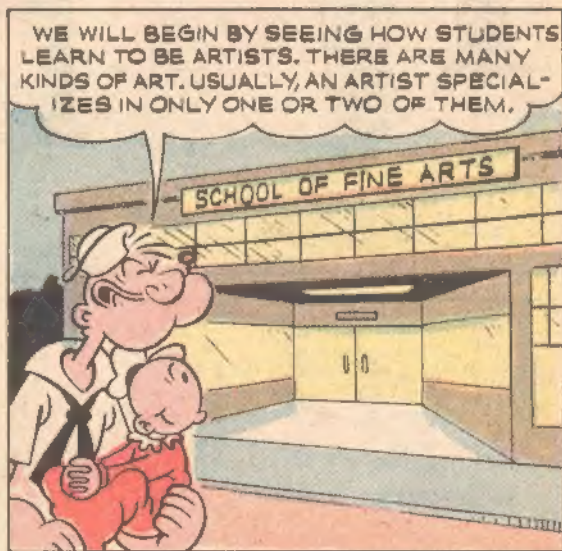
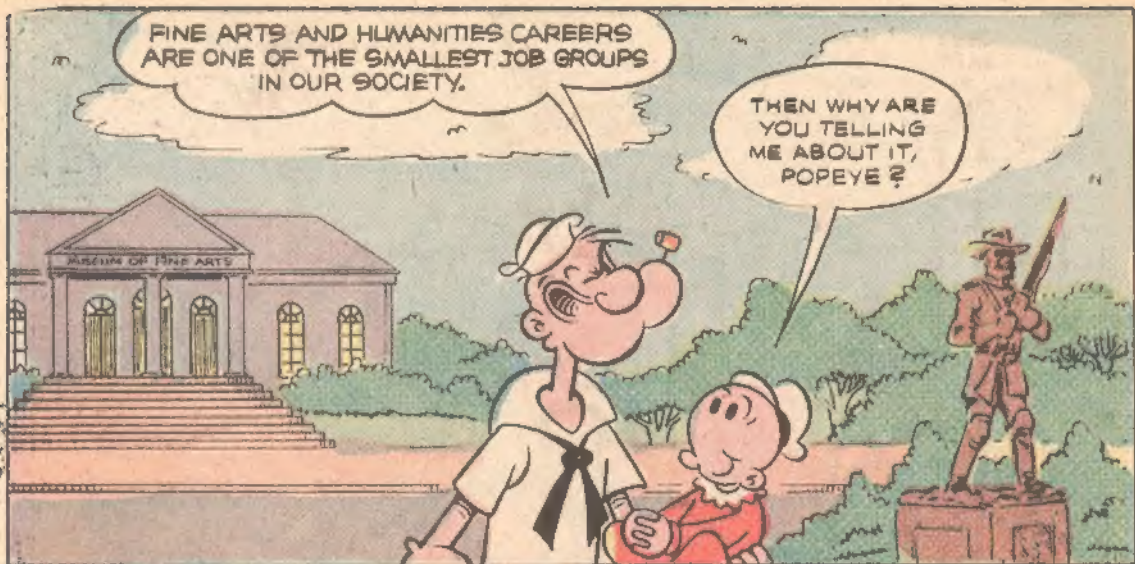


POPEYE E-14 FINE ARTS AND HUMANITIES

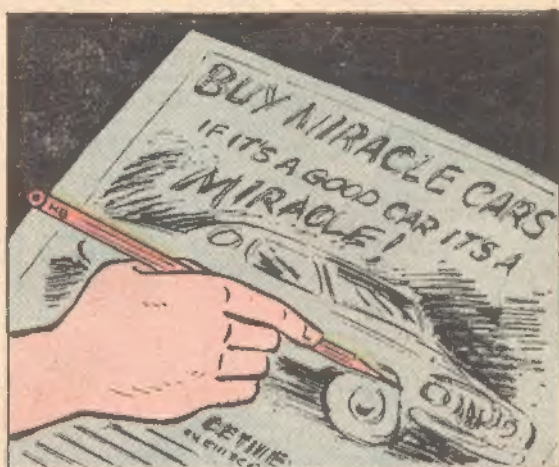
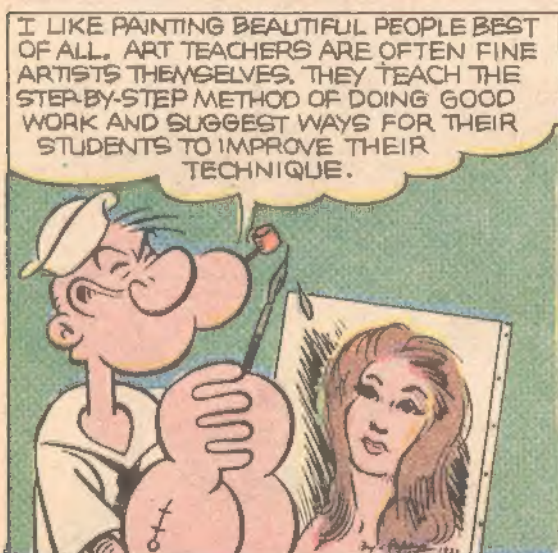
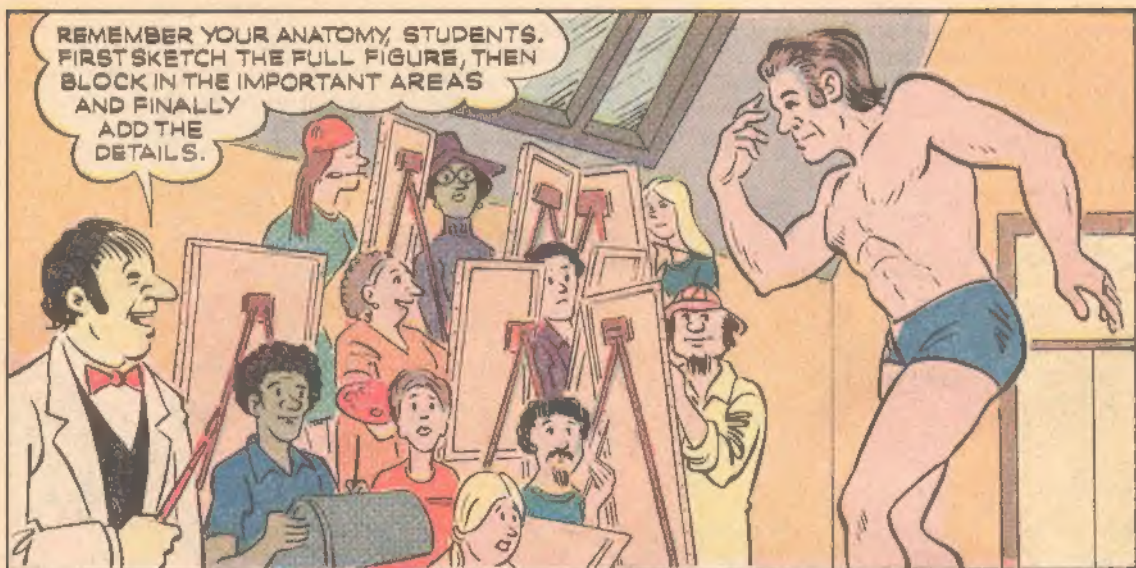
#### POPEYE E-14

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ART STUDENTS MAY SPECIALIZE IN ADVERTISING ILLUSTRATION OR SOME OTHER FORM OF ART.





THERE ARE MANY PLACES OF EMPLOYMENT FOR COMMERCIAL ARTISTS. IN AN ADVERTISING AGENCY, AN ART DIRECTOR SUPERVISES A GROUP OF ARTISTS. THE LAYOUT MAN DOES A ROUGH SKETCH OF THE AD, A RENDERER DOES A MORE DETAILED DRAWING, AND A LETTERER ADDS THE WRITTEN MESSAGE.

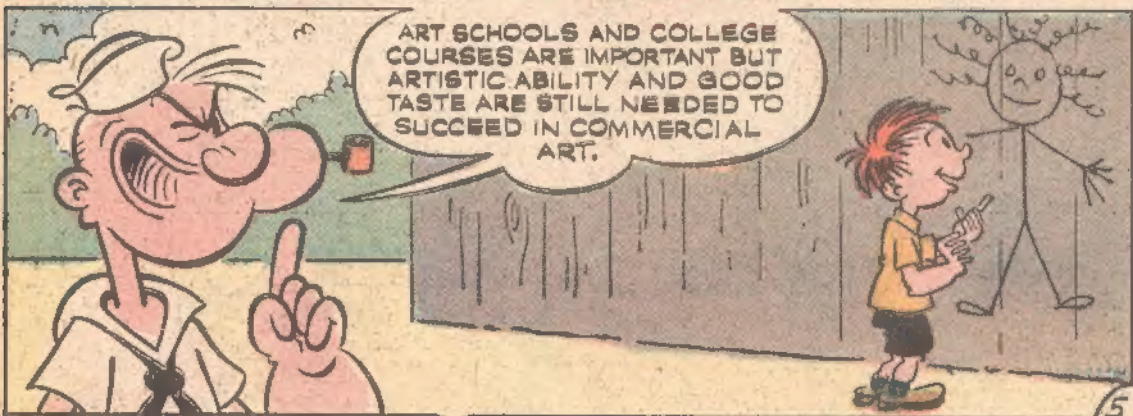
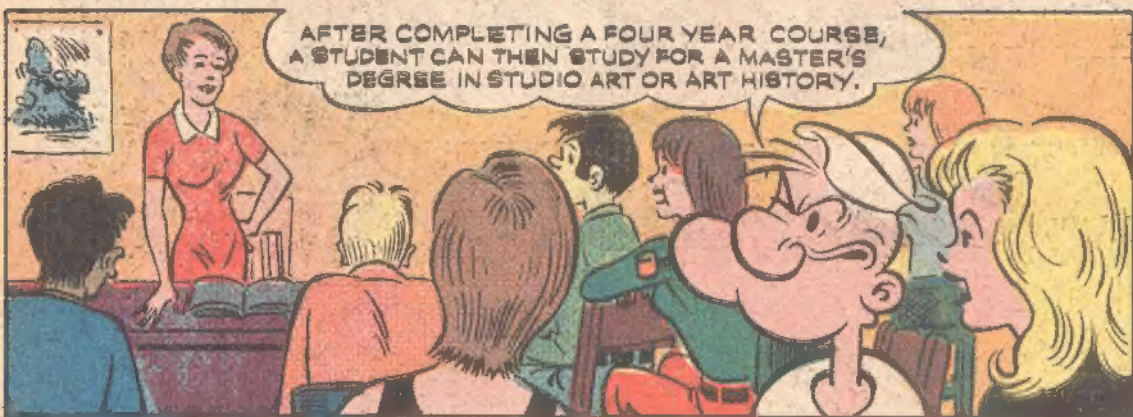
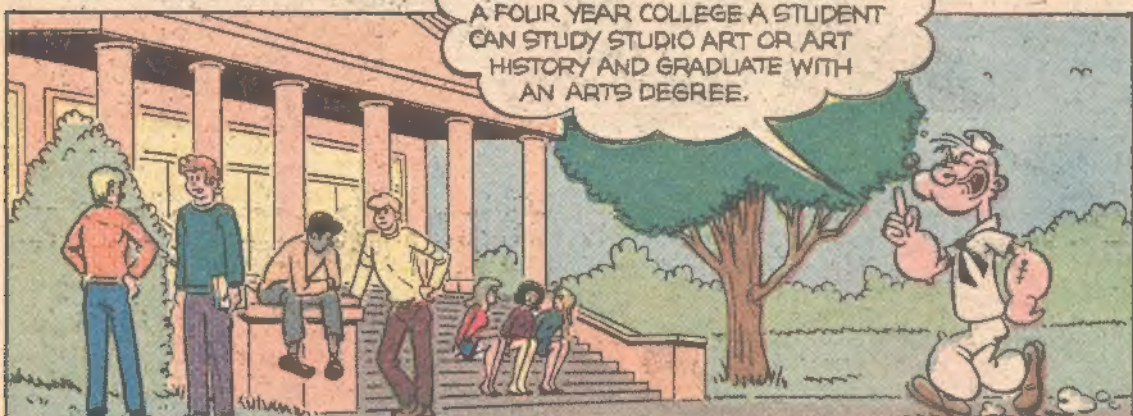
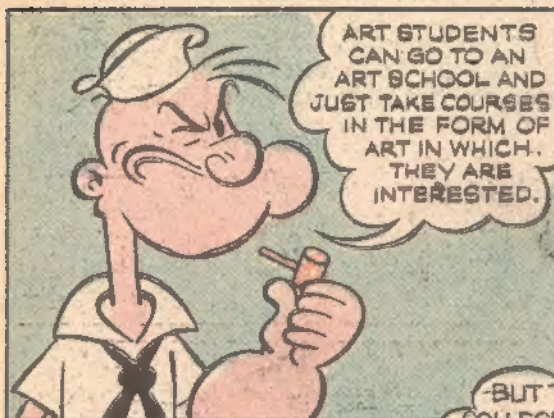


THERE IS GREAT COMPETITION FOR THESE JOBS, AND ONLY THE BEST QUALIFIED GET THEM. MORE PEOPLE WANT THESE JOBS THAN THERE ARE JOBS FOR THEM.



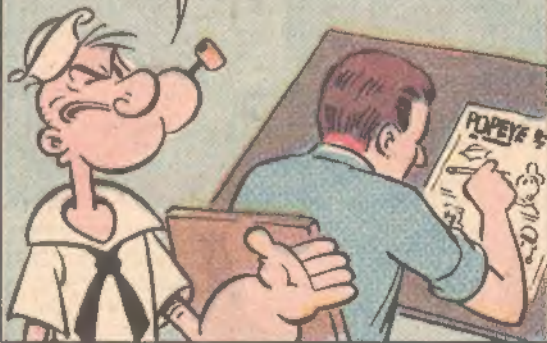
GETTING A COMMERCIAL ART JOB REQUIRES STUDY, TRAINING AND TECHNICAL SKILLS. CREATIVE ABILITY IS NEEDED FOR SOME OF THEM, BUT MANY OTHERS REQUIRE ONLY COPYING OR FOLLOWING DIRECTIONS.



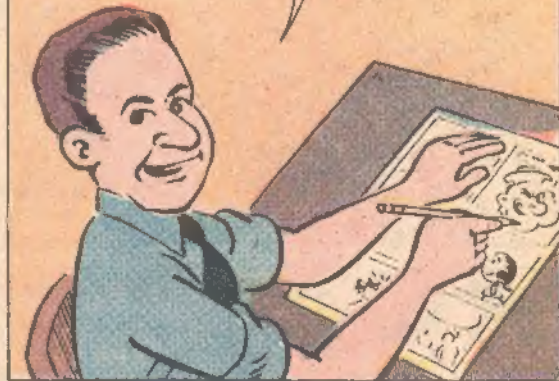




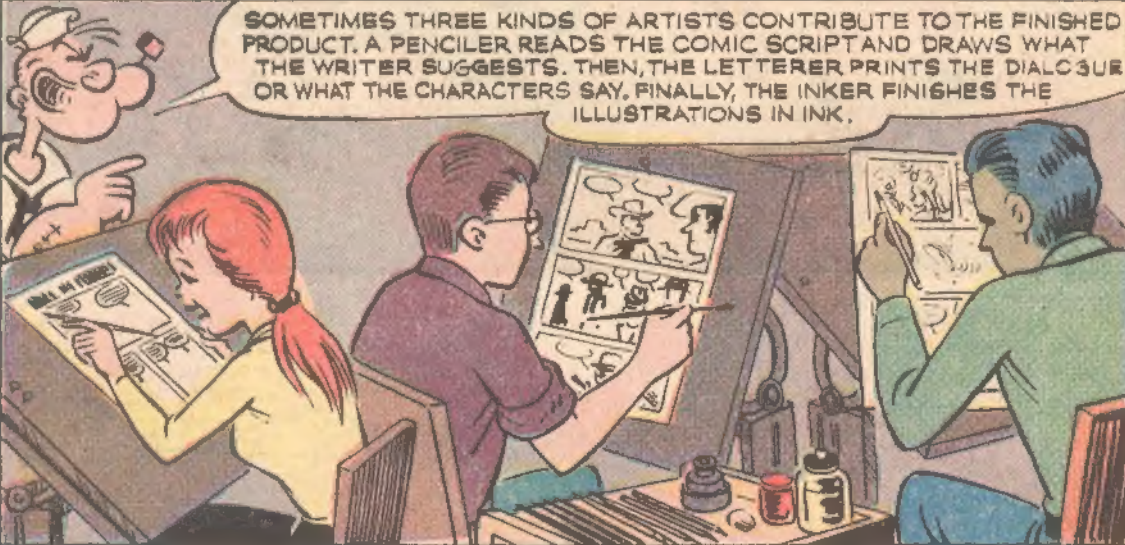
THIS IS COMIC ILLUSTRATOR, GEORGE WILDMAN, DRAWING ME IN A COMIC BOOK. COMIC ILLUSTRATORS HELP CREATE COMIC BOOKS THAT KIDS AND SOME GROWNUPS ENJOY READING.



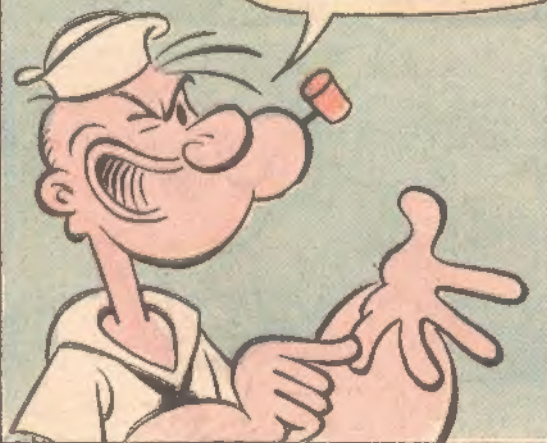
I WENT TO AN ART SCHOOL FOR THREE YEARS, AND THEN WORKED AT VARIOUS JOBS IN COMMERCIAL ART BEFORE DRAWING POPEYE.



SOMETIMES THREE KINDS OF ARTISTS CONTRIBUTE TO THE FINISHED PRODUCT. A PENCILER READS THE COMIC SCRIPT AND DRAWS WHAT THE WRITER SUGGESTS. THEN, THE LETTERER PRINTS THE DIALOGUE OR WHAT THE CHARACTERS SAY. FINALLY, THE INKER FINISHES THE ILLUSTRATIONS IN INK.

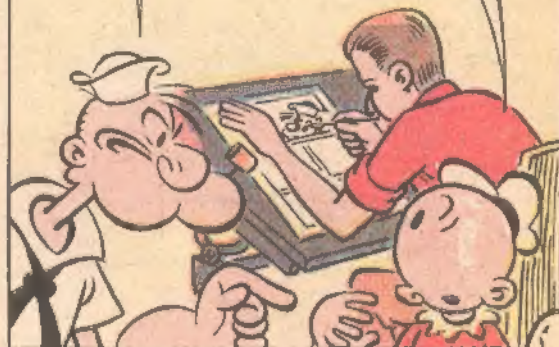


OTHERS ARE INVOLVED. A COLORIST COLORS THE ART WORK AND AN EDITOR IS IN CHARGE.

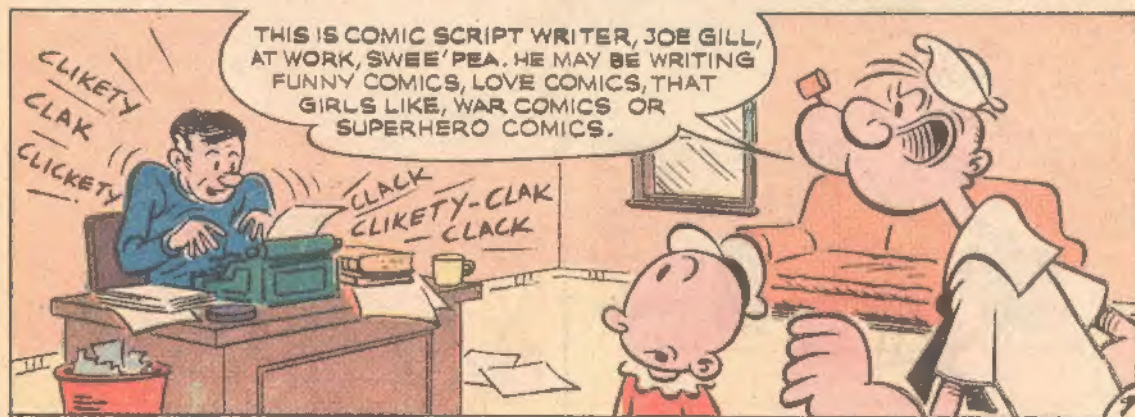
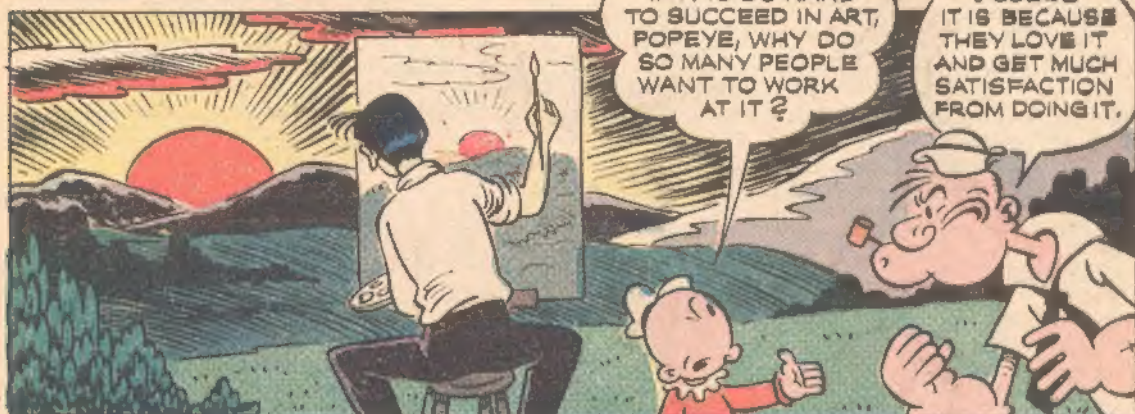


SO YOU SEE, SWEET PEA, IF IT WEREN'T FOR MR. WILDMAN AND OTHER COMICS ILLUSTRATORS, WE WOULDN'T BE HERE!

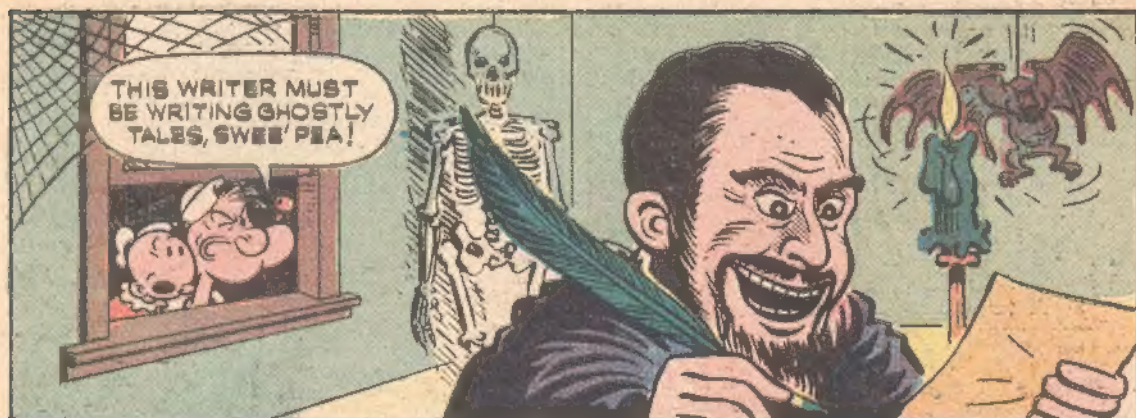
GOSH, POPEYE, I AM GLAD HE IS HERE!







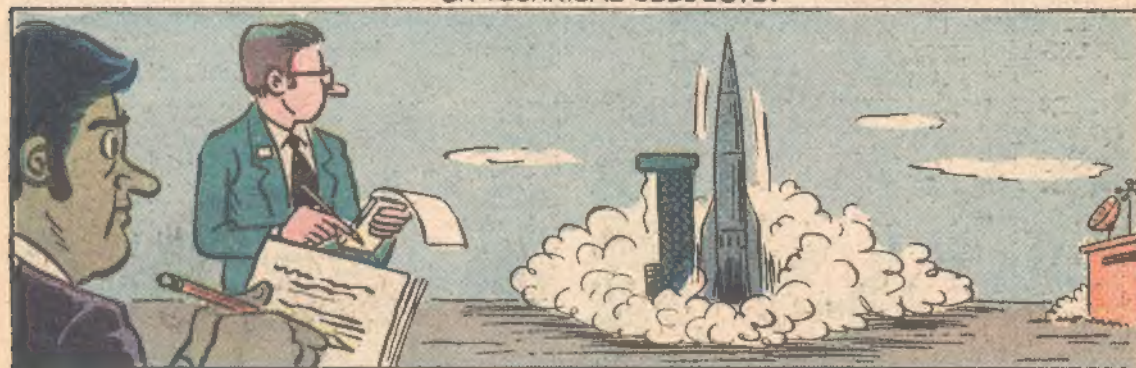




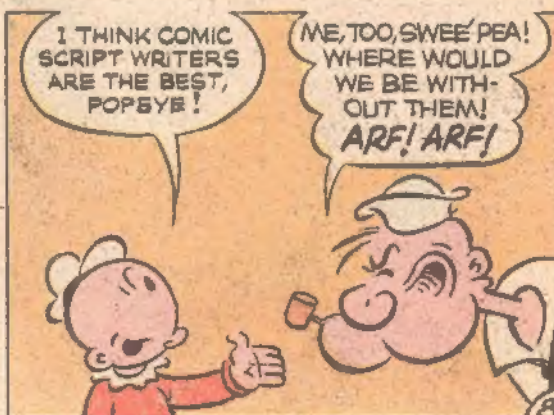
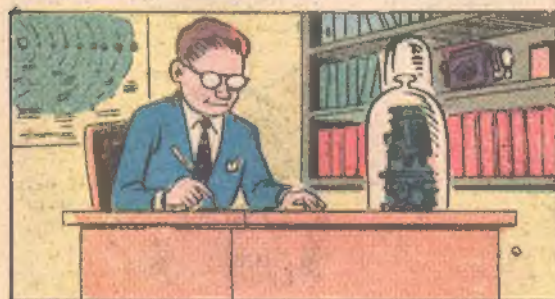
THERE ARE NEARLY 40,000 MEN AND WOMEN NEWSPAPER REPORTERS. SOME HAVE DEGREES IN JOURNALISM. OTHERS IN LIBERAL ARTS. SOME HAVE NO COLLEGE TRAINING AT ALL, BUT ALL OF THEM HAD TO DEMONSTRATE WRITING ABILITY TO GET THEIR JOBS.



EDITORS NEED TALENTED WRITERS WHO CAN HANDLE NEWS ABOUT HIGHLY SPECIALIZED OR TECHNICAL SUBJECTS.



ABOUT 30,000 TECHNICAL WRITERS RESEARCH, ORGANIZE, WRITE AND EDIT SCIENCE AND TECHNOLOGY STORIES SO THAT THE INFORMATION CAN BE CLEARLY UNDERSTOOD.





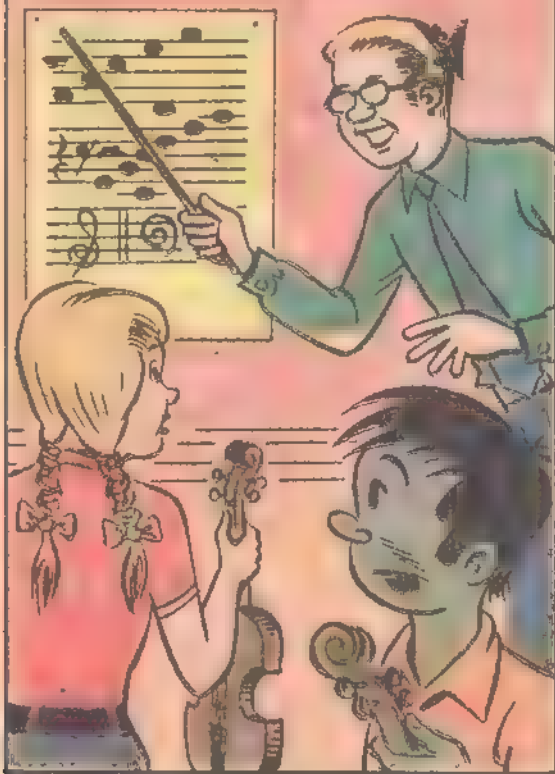
MEN AND WOMEN WHO BECOME PROFESSIONAL MUSICIANS BEGIN STUDYING A MUSICAL INSTRUMENT AT AN EARLY AGE. SOME BEGINNERS LEARN MORE SLOWLY THAN OTHERS.



TO BECOME A PERFORMING MUSICIAN OR MUSIC TEACHER, YOUNG PEOPLE MUST STUDY HARD AND PRACTICE DAILY, EITHER BY TAKING LESSONS FROM A PROFESSIONAL MUSICIAN...



...OR IN A COLLEGE WHICH HAS A STRONG MUSIC PROGRAM.

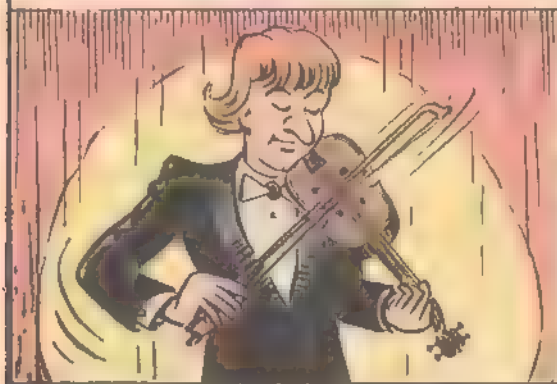


SUCCESSFUL MUSICIANS MUST HAVE GREAT TECHNICAL AND MANUAL SKILL AND A THOROUGH KNOWLEDGE OF THE MUSIC THEY PLAY AND HOW TO INTERPRET IT. THEY MUST STUDY AND PRACTICE MANY HOURS EACH DAY.





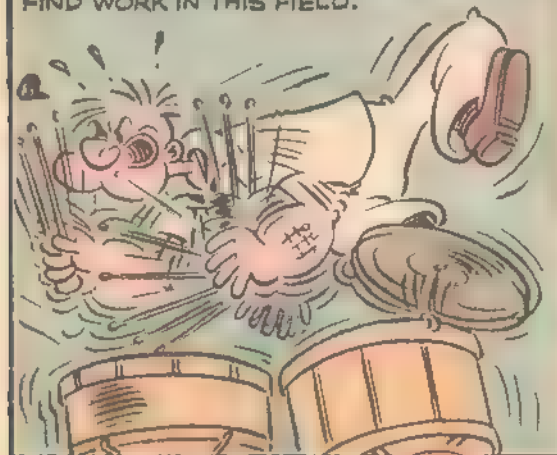
**F**EW OF MANY MUSICIANS BECOME FAMOUS AND WEALTHY. THERE ARE NOT NEARLY ENOUGH JOB OPPORTUNITIES TO PROVIDE STEADY JOBS FOR THE THOUSANDS OF SKILLED INSTRUMENTAL AND VOCAL MUSICIANS AND SINGERS.



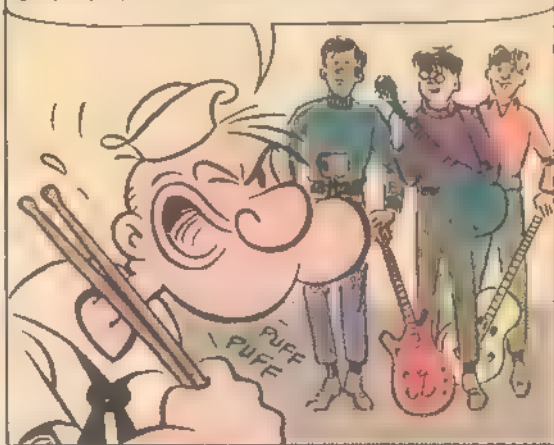
**T**HERE IS KEEN COMPETITION FOR STEADY JOBS TEACHING MUSIC OR PLAYING IN ORCHESTRAS AND RECORDING STUDIO BANDS.



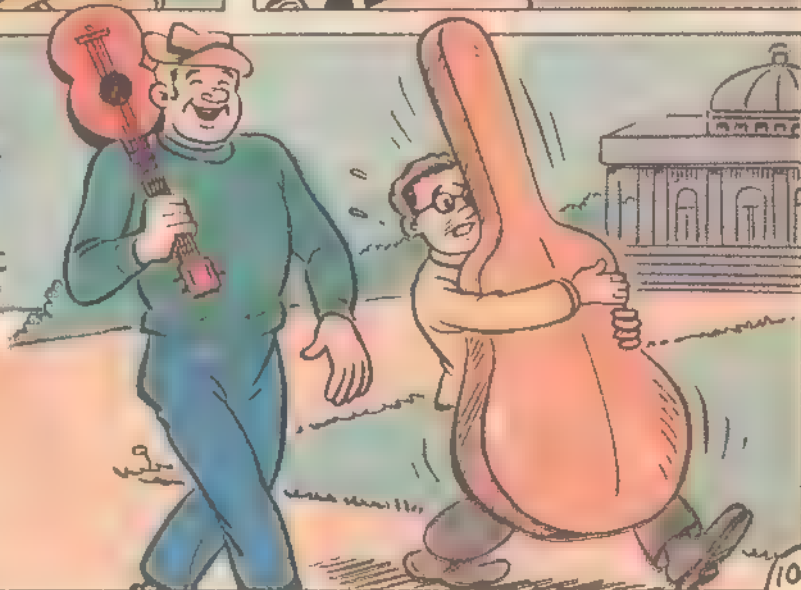
**O**VER 165,000 MEN AND WOMEN ARE PAID MUSICIANS. THERE ARE MANY THOUSANDS MORE WHO ARE QUALIFIED BUT CANNOT FIND WORK IN THIS FIELD.



**M**ANY MUSICIANS WHO PLAY IN BANDS AND COMBOS WORK AT OTHER JOBS TO MAKE A LIVING. THEY DO THIS BECAUSE THEY ENJOY IT AND ALSO MAKE EXTRA MONEY.



**M**ORE THAN 500 SPECIAL SCHOOLS OF MUSIC AND COLLEGES HAVE FOUR YEAR MUSIC DEGREE PROGRAMS WHICH QUALIFY THOSE WHO EARN THEM TO BECOME SCHOOL MUSIC TEACHERS. COLLEGE TEACHING JOBS REQUIRE MORE ADVANCED DEGREE TRAINING.

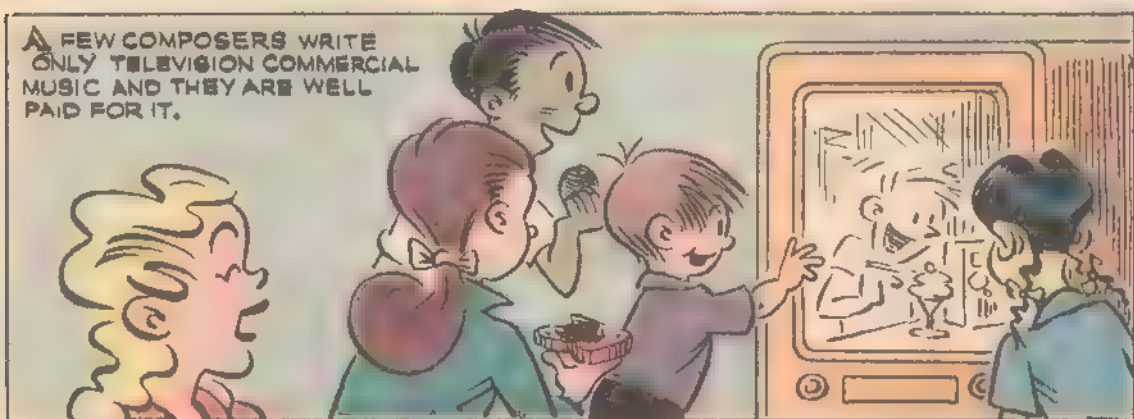




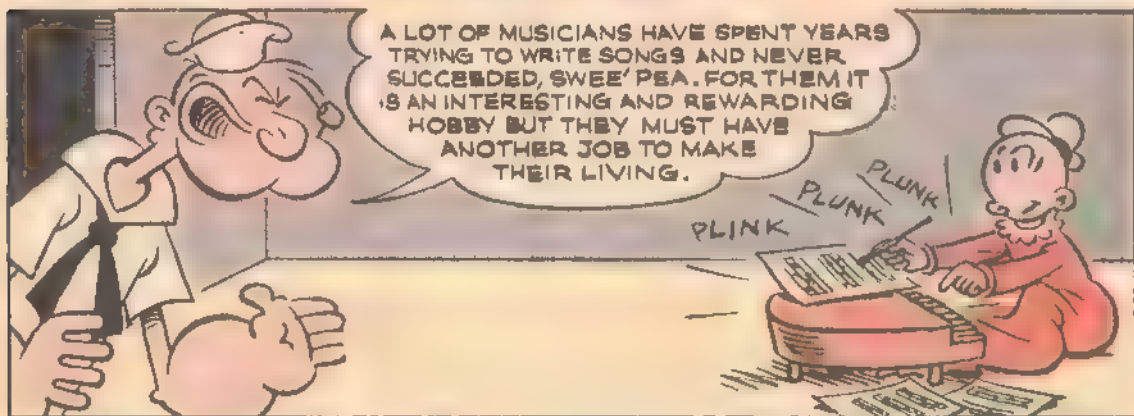
SOME MUSICIANS BECOME COMPOSERS. THEY CREATE MELODIES AND SOMETIMES WRITE THEIR OWN LYRICS. SOME COMPOSERS WHO WRITE BIG HIT SONGS BECOME RICH AND FAMOUS. OTHERS NEVER GET THEIR SONGS PUBLISHED.



A FEW COMPOSERS WRITE ONLY TELEVISION COMMERCIAL MUSIC AND THEY ARE WELL PAID FOR IT.

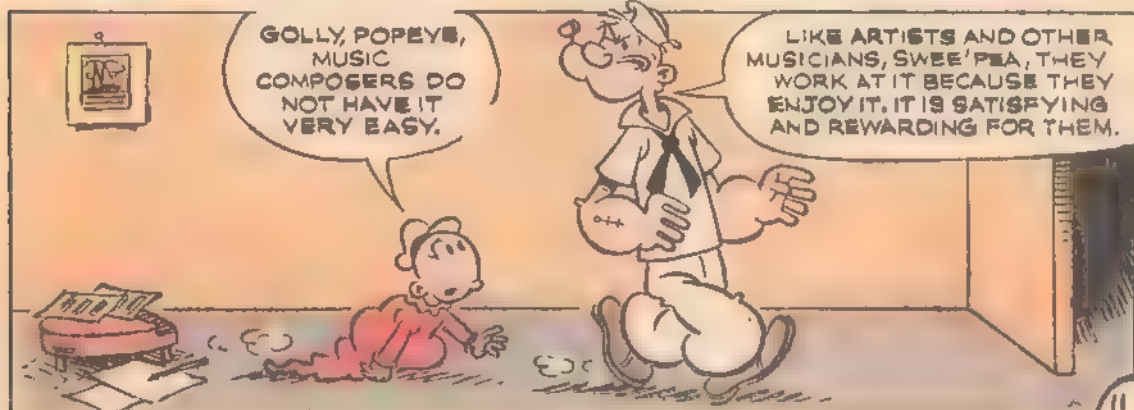


A LOT OF MUSICIANS HAVE SPENT YEARS TRYING TO WRITE SONGS AND NEVER SUCCEEDED, SWEET'PEA. FOR THEM IT IS AN INTERESTING AND REWARDING HOBBY BUT THEY MUST HAVE ANOTHER JOB TO MAKE THEIR LIVING.



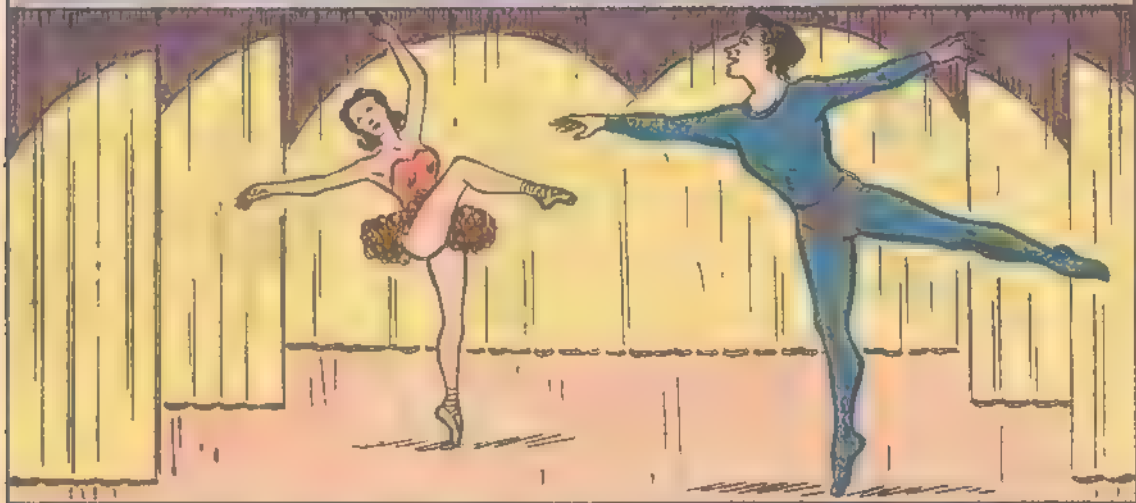
GOLLY, POPEYE, MUSIC COMPOSERS DO NOT HAVE IT VERY EASY.

LIKE ARTISTS AND OTHER MUSICIANS, SWEET'PEA, THEY WORK AT IT BECAUSE THEY ENJOY IT. IT IS SATISFYING AND REWARDING FOR THEM.





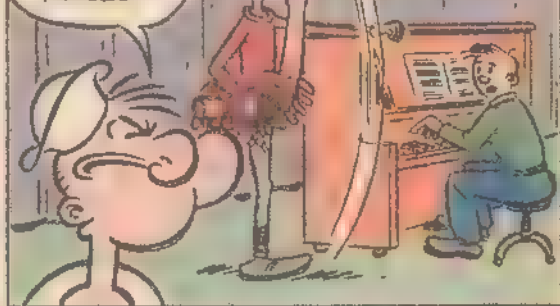
DANCING IS AN ANCIENT AND WORLD-WIDE ART, HAVING MANY DIFFERENT FORMS. PROFESSIONAL DANCERS MAY PERFORM IN CLASSICAL BALLET....



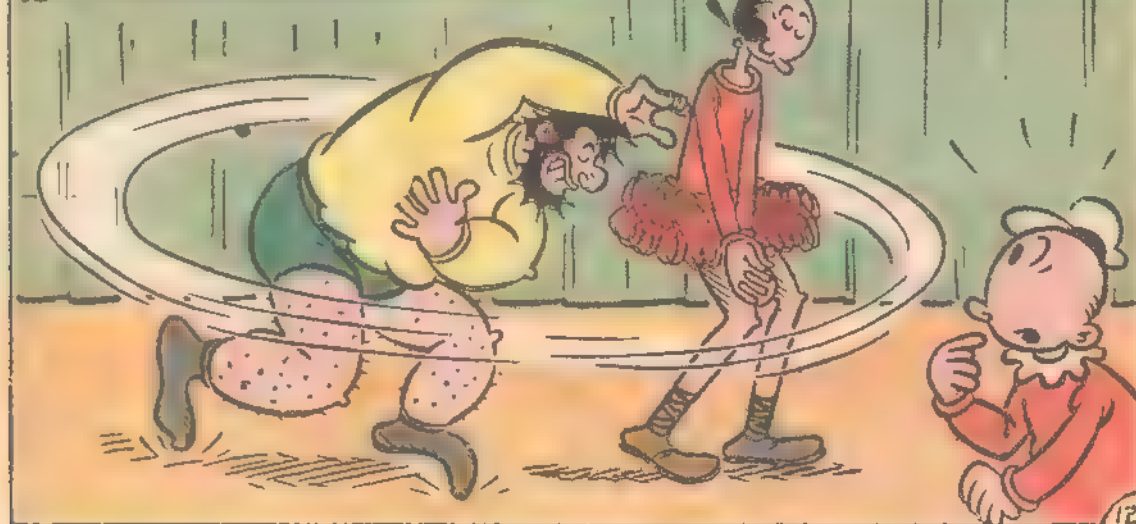
...OR IN MODERN, INTERPRETIVE DANCE.



DANCERS PERFORM IN THEATERS AND IN LOCAL NEIGHBORHOOD PROGRAMS. PROFESSIONALS ARE PAID FOR THEIR PERFORMANCES.



ALL KINDS OF PEOPLE LOVE TO DANCE.





**D**ANCERS IN STAGE MUSICALS SEEM TO BE MAKING UP THEIR STEPS AS THEY DO THEM, BUT THEY HAVE PRACTICED THEM LONG, HARD HOURS.



**I**N CLASSICAL BALLET, MOVEMENTS ARE BASED ON CERTAIN CONVENTIONAL "POSITIONS" AND WOMEN DANCE 'EN POINTE WHICH MEANS ON THE TIPS OF THEIR TOES. THIS IS VERY DIFFICULT AND BALLET TAKES YEARS TO LEARN.

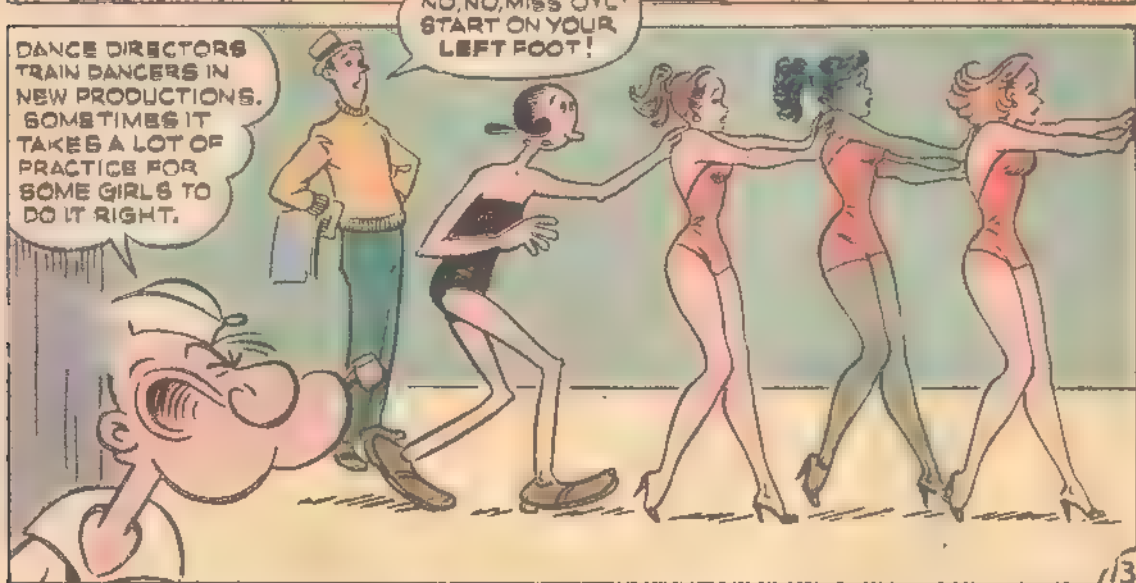


IN SOME STAGE SHOWS, A LOT OF DANCERS ARE PERFORMING AT THE SAME TIME IN A "CHORUS" LINE

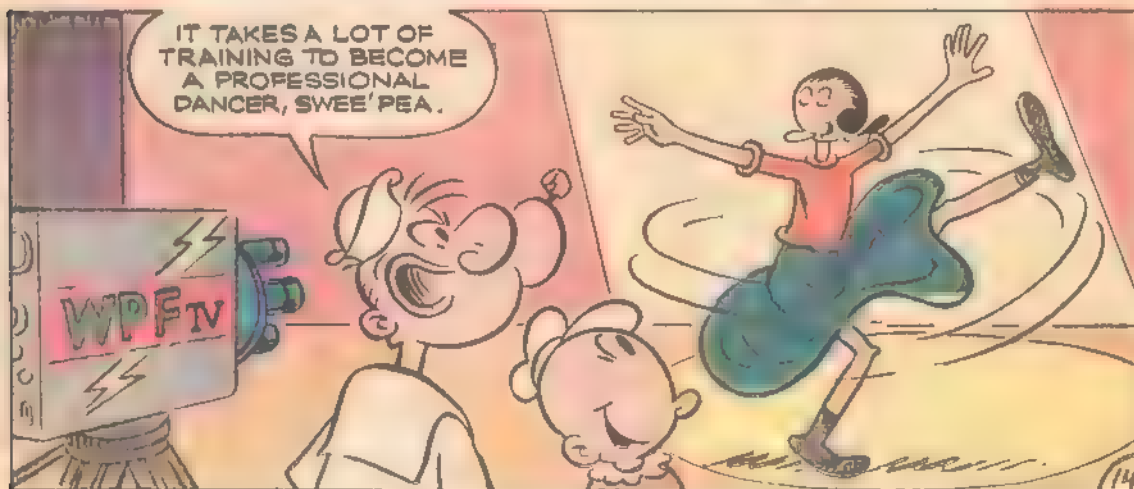
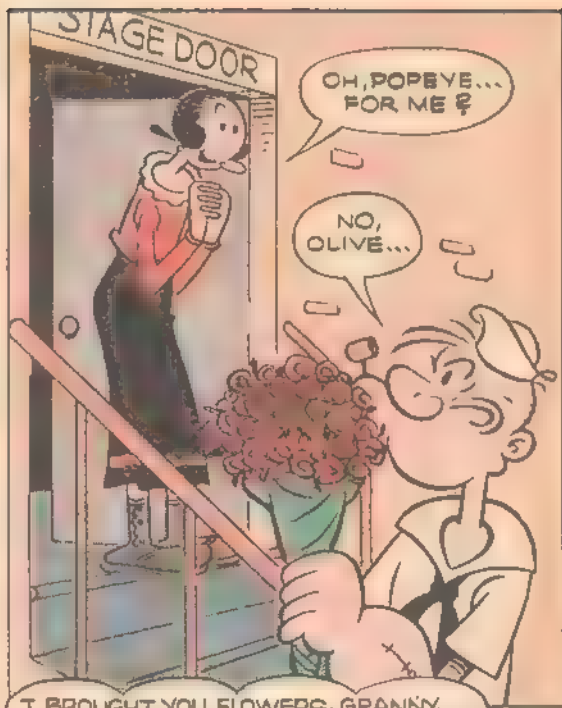
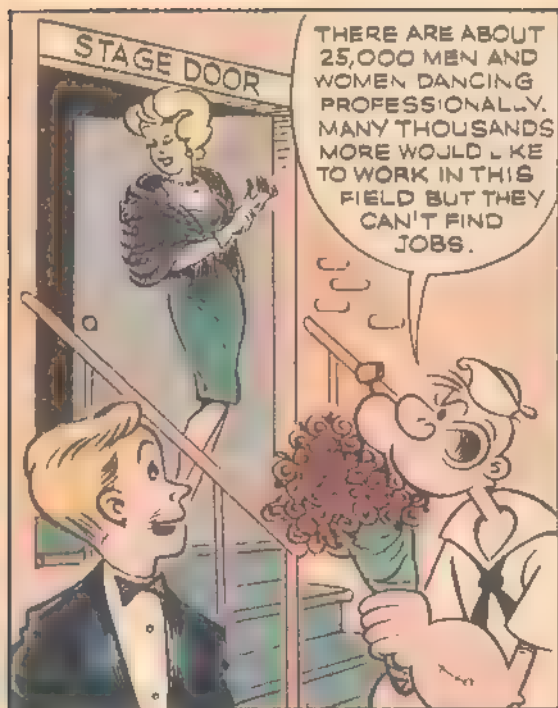


NO, NO, MISS OYL! START ON YOUR LEFT FOOT!

DANCE DIRECTORS TRAIN DANCERS IN NEW PRODUCTIONS. SOMETIMES IT TAKES A LOT OF PRACTICE FOR SOME GIRLS TO DO IT RIGHT.

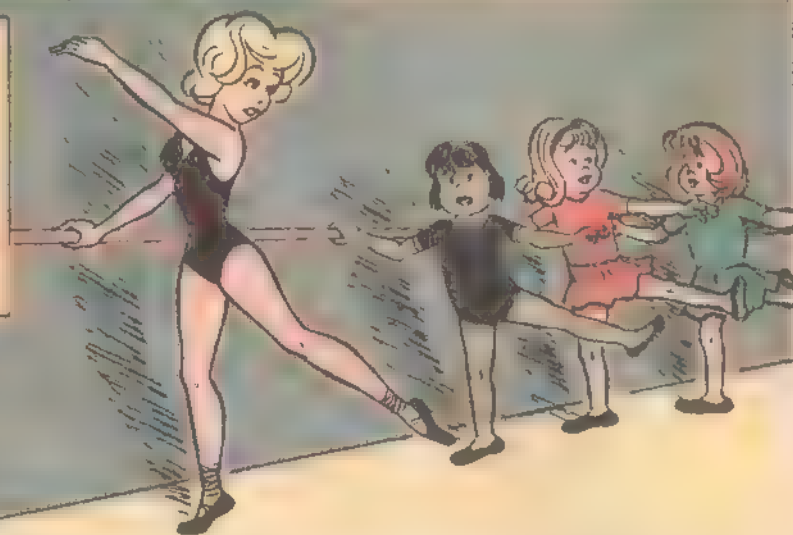






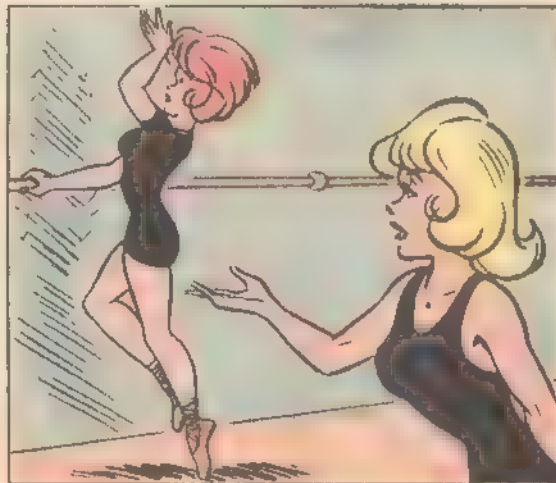
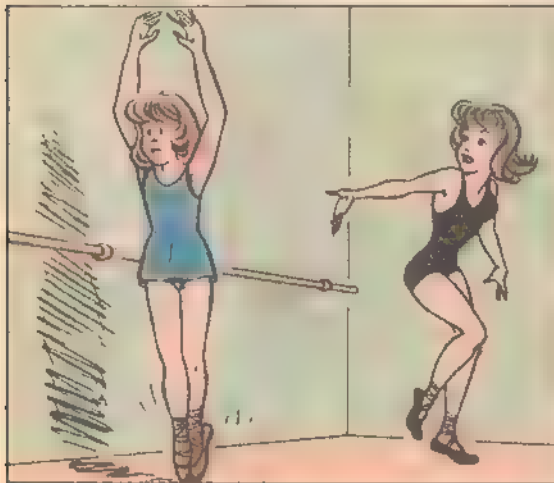


SERIOUS TRAINING FOR A DANCING CAREER SHOULD BEGIN AT 12 OR YOUNGER. GIRLS WISHING TO BECOME BALLET DANCERS SHOULD BEGIN TAKING LESSONS SEVERAL YEARS EARLIER.



GIRLS SHOULD PRACTICE 2 OR 3 YEARS BEFORE BEGINNING TO DANCE "EN POINTE" OR ON THE R TOES.

PROFESSIONAL TRAINING USUALLY TAKES 10 TO 12 LESSONS A WEEK 11 OR 12 MONTHS OF THE YEAR.

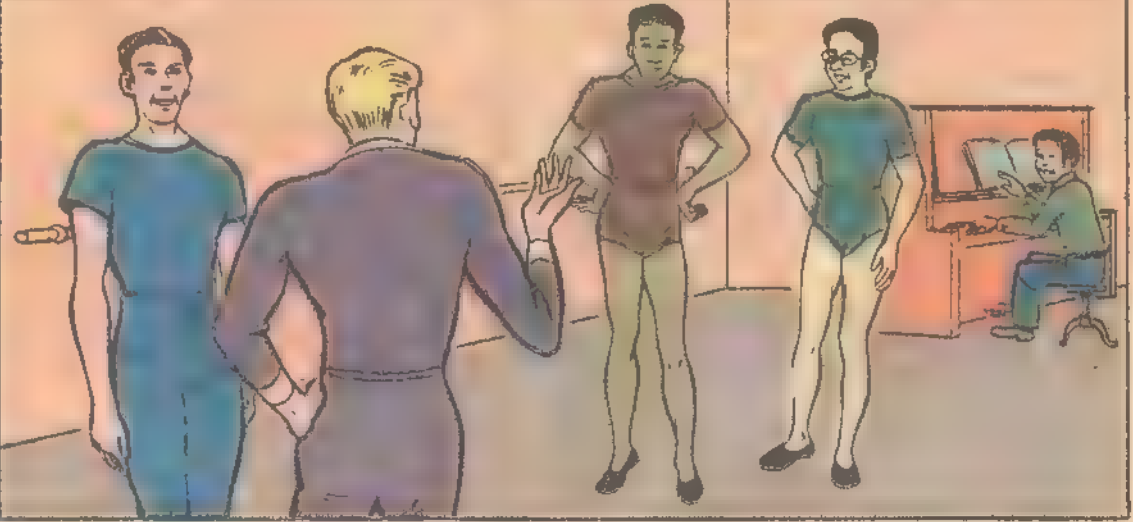


IN ADDITION TO THESE LESSONS, A GIRL MUST PRACTICE MANY ADDITIONAL HOURS AT HOME.

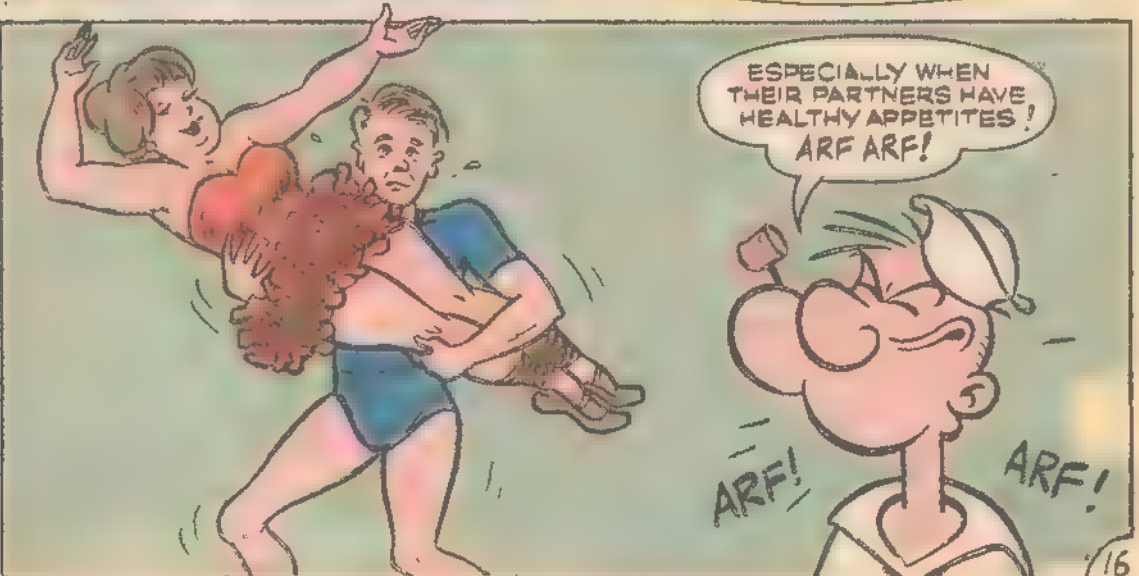
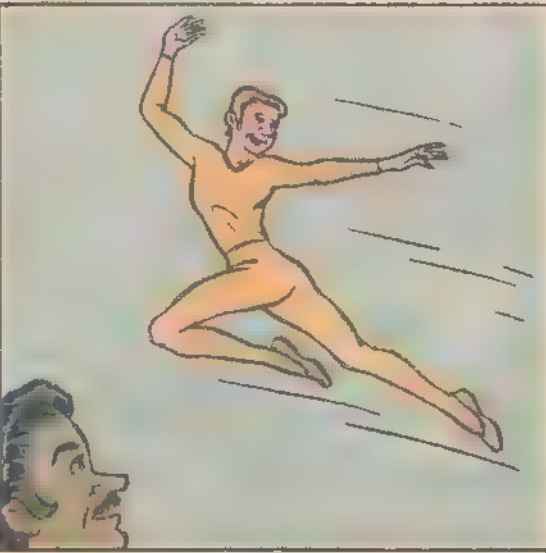




BOYS WHO WISH TO BECOME BALLET OR CLASSICAL DANCERS MUST STUDY EQUALLY HARD.

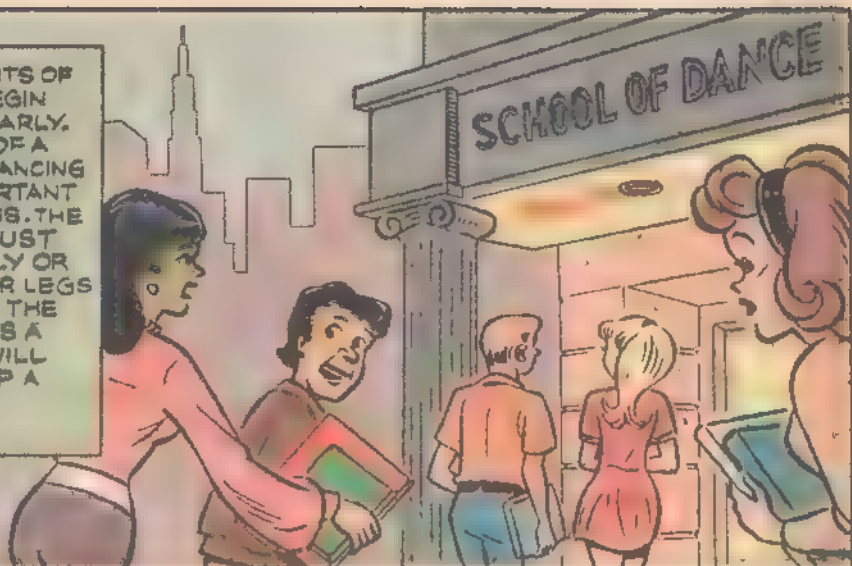


SOME KIDS THINK BOY DANCERS AREN'T VERY RUGGED, BUT IT TAKES GREAT STRENGTH AND ENDURANCE TO BE A GOOD DANCER.

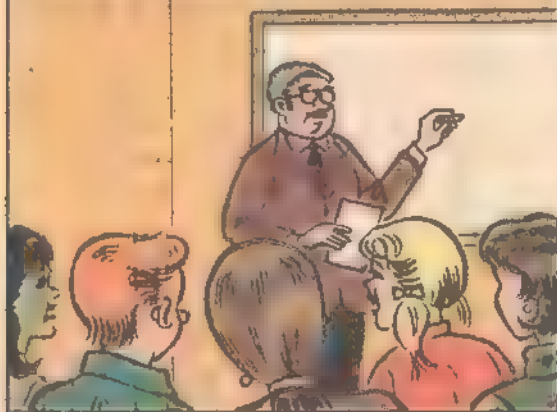




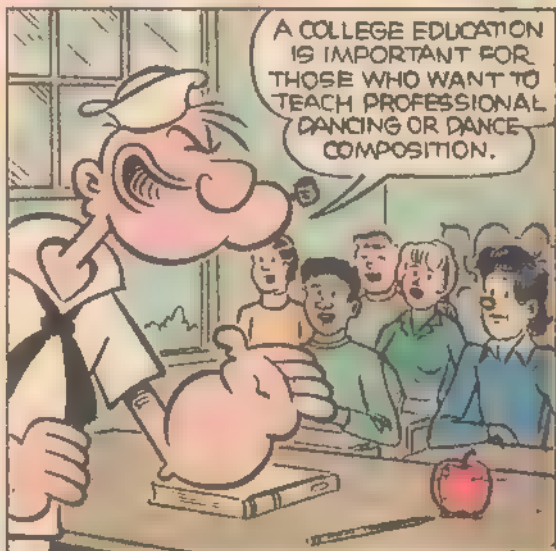
SERIOUS STUDENTS OF DANCING MUST BEGIN THEIR CAREERS EARLY. THE SELECTION OF A PROFESSIONAL DANCING SCHOOL IS IMPORTANT FOR TWO REASONS. THE INSTRUCTORS MUST TEACH CORRECTLY OR A CHILD'S FEET OR LEGS MAY BE INJURED. THE OTHER REASON IS A GOOD SCHOOL WILL BE ABLE TO HELP A STUDENT FIND EMPLOYMENT.



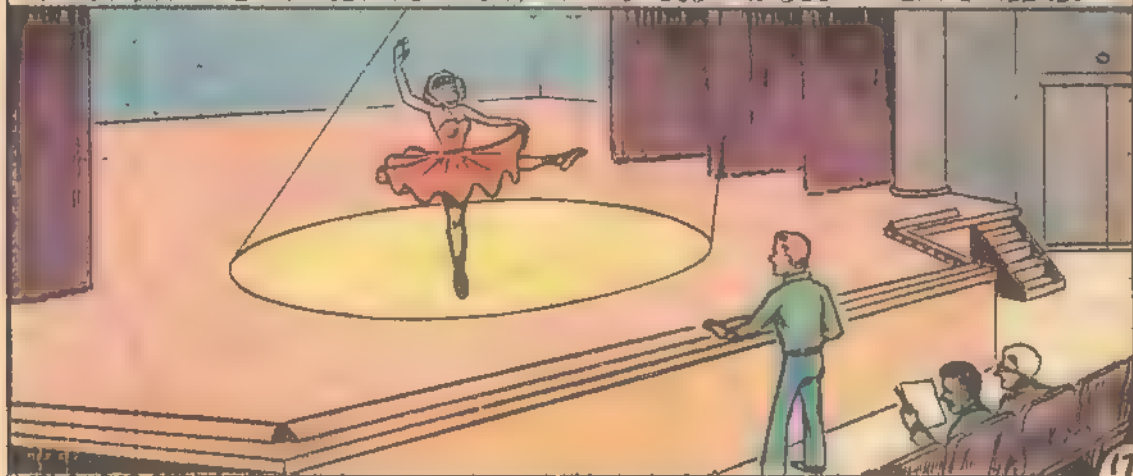
BECAUSE DANCE TRAINING IS SO LONG AND STRENUOUS AND DANCERS MUST BEGIN THEIR CAREERS WHEN IN THEIR TEEN YEARS, THEY SELDOM CONTINUE THEIR EDUCATION BEYOND HIGH SCHOOL.



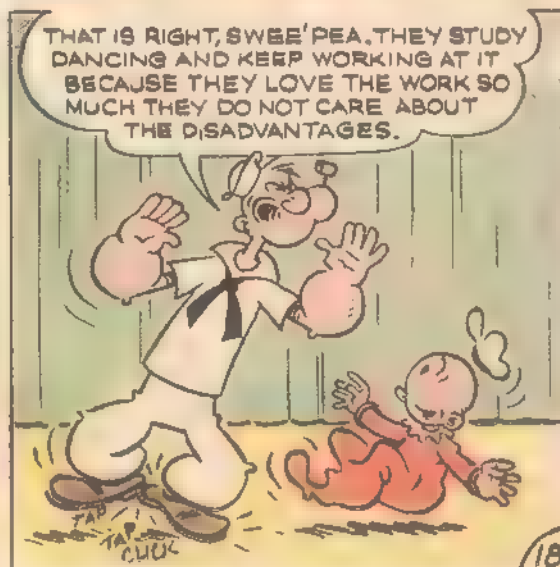
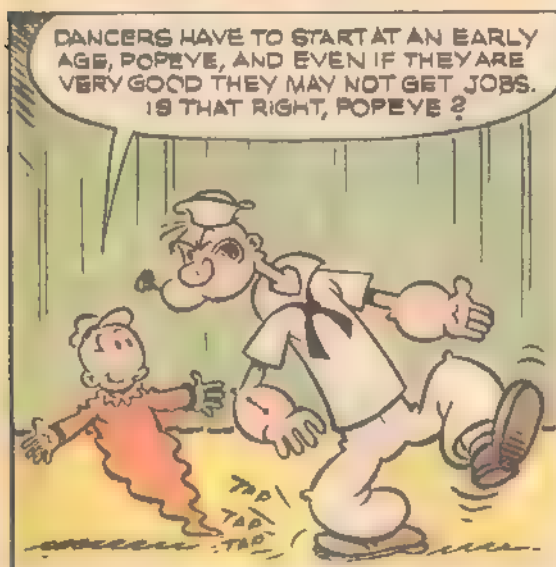
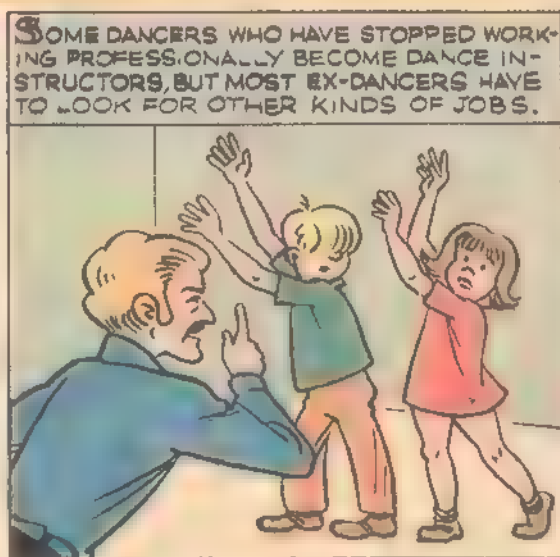
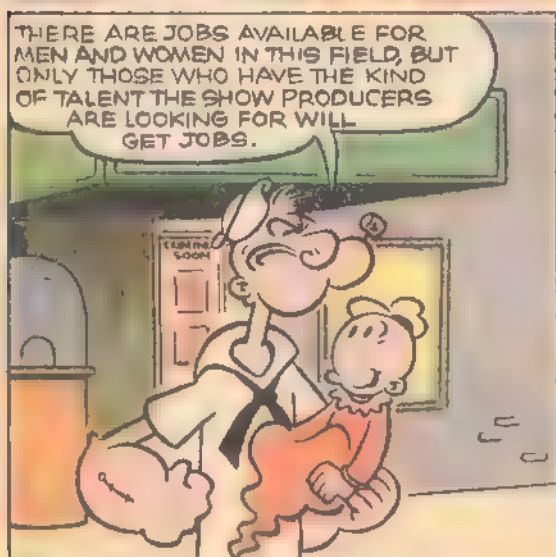
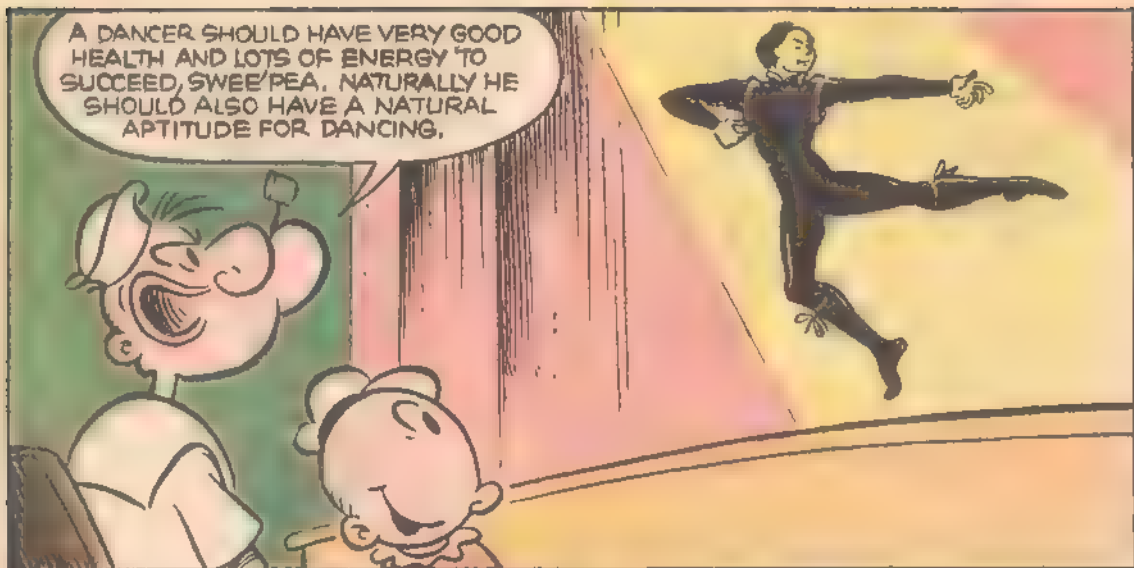
A COLLEGE EDUCATION IS IMPORTANT FOR THOSE WHO WANT TO TEACH PROFESSIONAL DANCING OR DANCE COMPOSITION.



HOWEVER, MOST BALLET DANCERS HAVE THEIR PROFESSIONAL AUDITION WHEN THEY ARE 17 OR 18. AT THIS POINT THEY MUST AUDITION, OR TRY-OUT, FOR JOBS AS OFTEN AS THEY CAN UNTIL THEY GET THE IMPORTANT FIRST JOB AND BEGIN THEIR CAREERS.











SOME YOUNG ACTORS HAVE GREATER ABILITY TO PLAY A ROLE CONVINCINGLY THAN OTHERS. MANY BEGINNERS THINK PHYSICAL APPEARANCE IS MORE IMPORTANT THAN ABILITY, BUT THIS IS NOT ALWAYS SO.



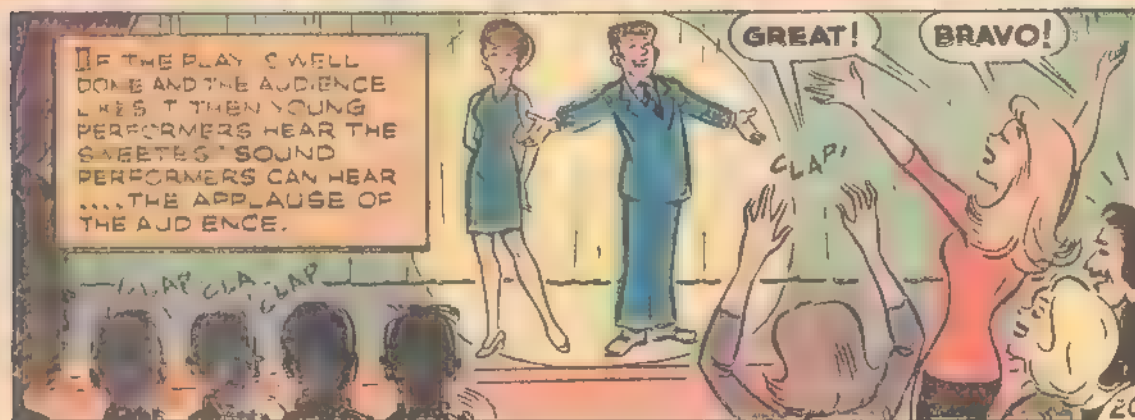
SOME YOUNG ACTORS FIND IT POSSIBLE TO BRING A CHARACTER IN A PLAY TO LIFE.

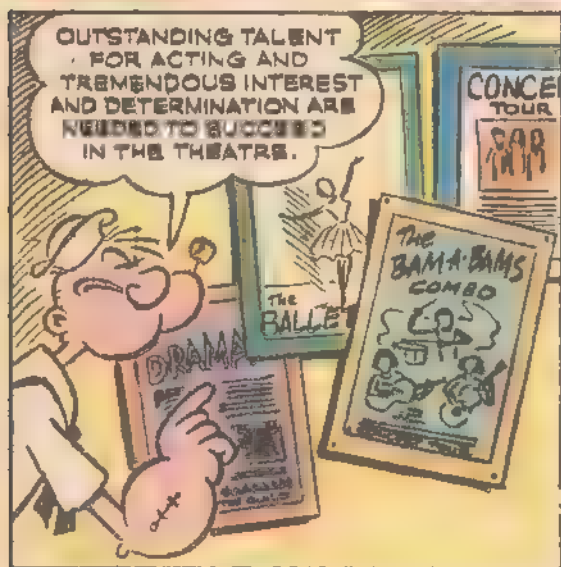
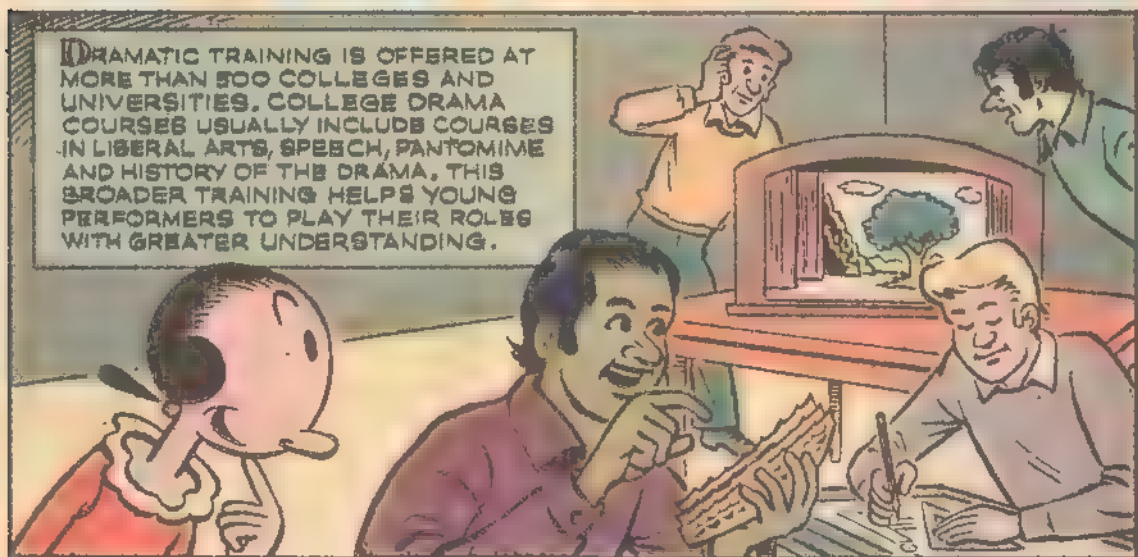
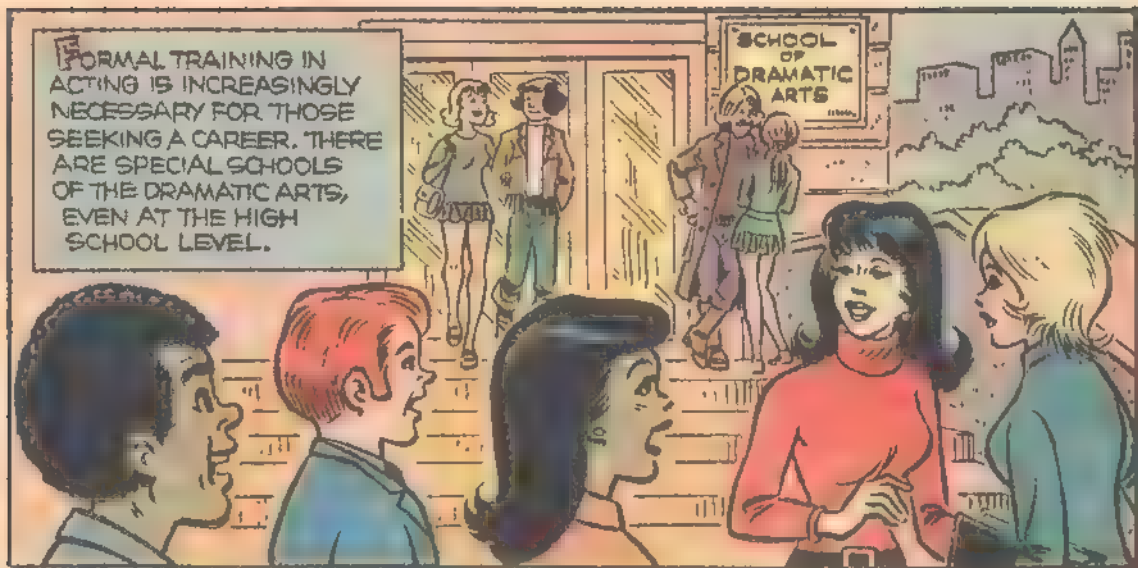


YOUNG ACTORS MUST MEMORIZE THEIR PARTS IN A PLAY SO THEY CAN SPEAK THEIR LINES WITHOUT HAVING THE SCRIPT BEFORE THEM. THEY MUST STUDY THE ENTIRE PLAY TO UNDERSTAND WHAT THE AUTHOR IS TRYING TO SAY. THEN, THEY CAN ACT THE ROLE SO THAT THE PLAY WILL HAVE MEANING.



IF THE PLAY IS WELL DONE AND THE AUDIENCE LIKES IT THEN YOUNG PERFORMERS HEAR THE SWEETEST SOUND PERFORMERS CAN HEAR ... THE APPLAUSE OF THE AUDIENCE.

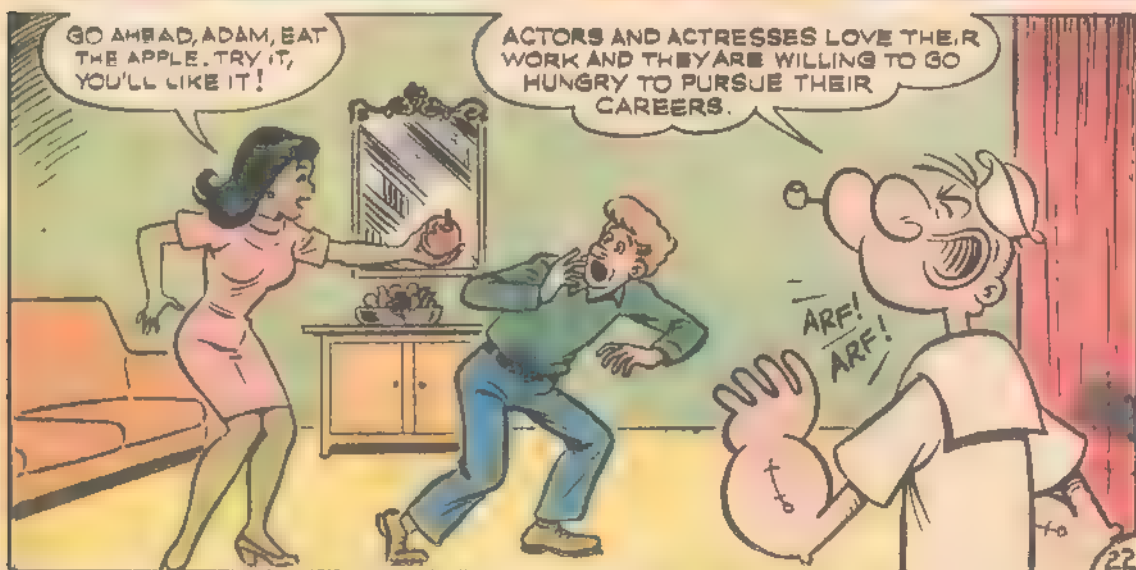
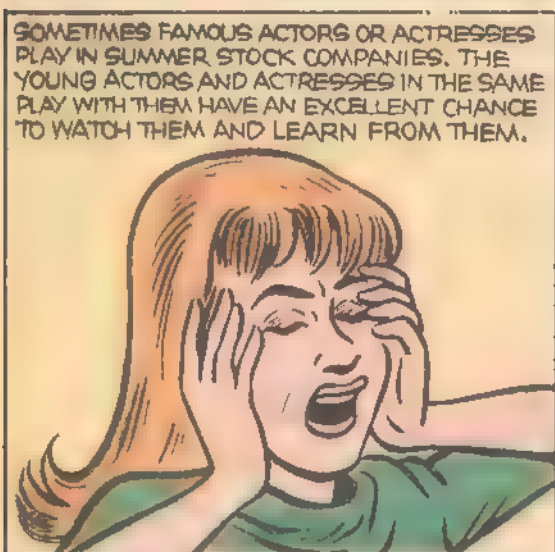
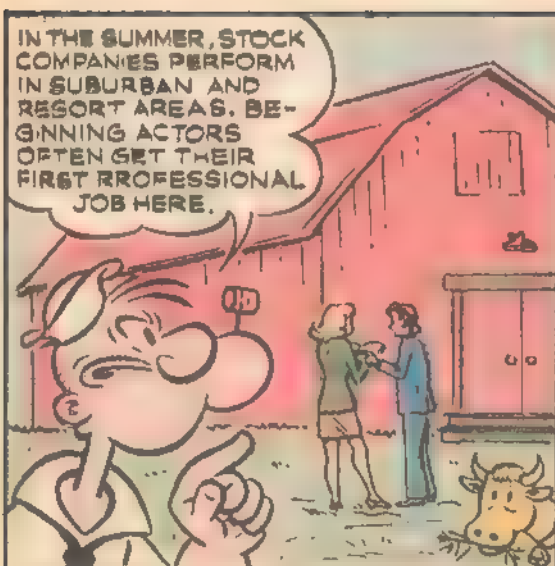




**Y**OUNG PERFORMERS SHOULD BE ABLE TO MEMORIZE WELL AND HAVE A GOOD SPEAKING VOICE. THE ABILITY TO SING AND DANCE IS ALSO HELPFUL.



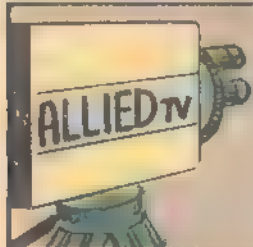




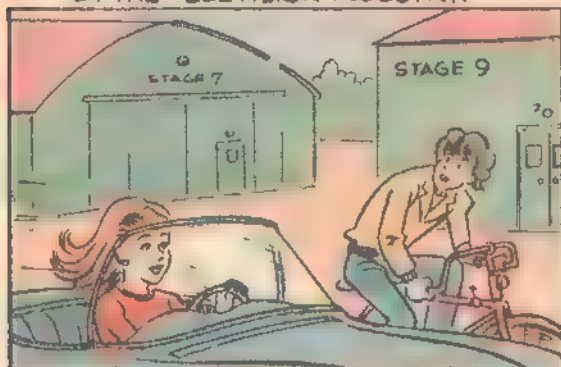
TV DAYTIME DRAMAS CALLED "SOAP OPERAS," EMPLOY MANY ACTORS AND ACTRESSES. THESE SHOWS ARE VERY POPULAR WITH HOUSEWIVES.

CAN'T YOU SEE WHAT YOU'RE DOING, JASON? YOU'RE DESTROYING ME! (GOS)

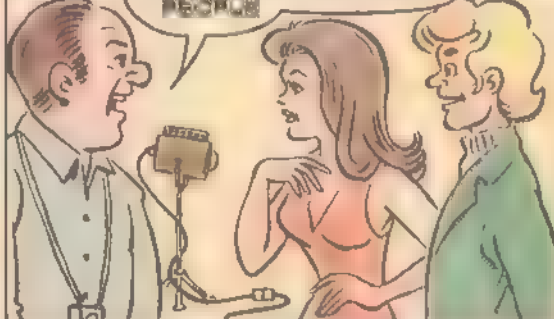
NONSENSE, BUGENIA!



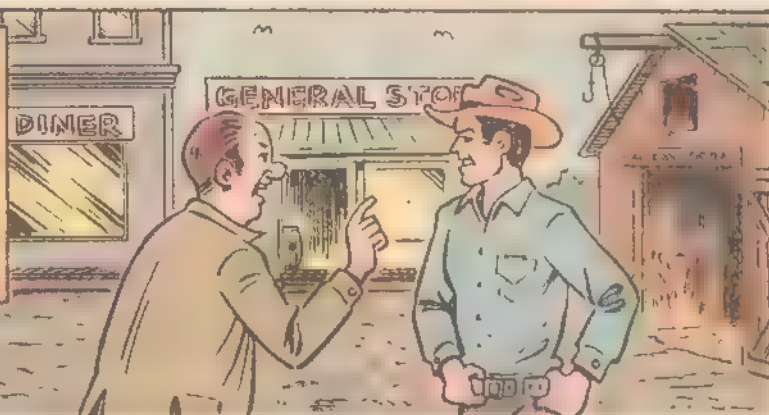
MORE AND MORE TALENT IS BEING USED BY THE TELEVISION INDUSTRY.



WE'LL MAKE THE VIDEO SHOW ON LOCATION IN A SMALL TOWN IN TEXAS. MOST OF OUR CAST WILL BE LOCAL PEOPLE

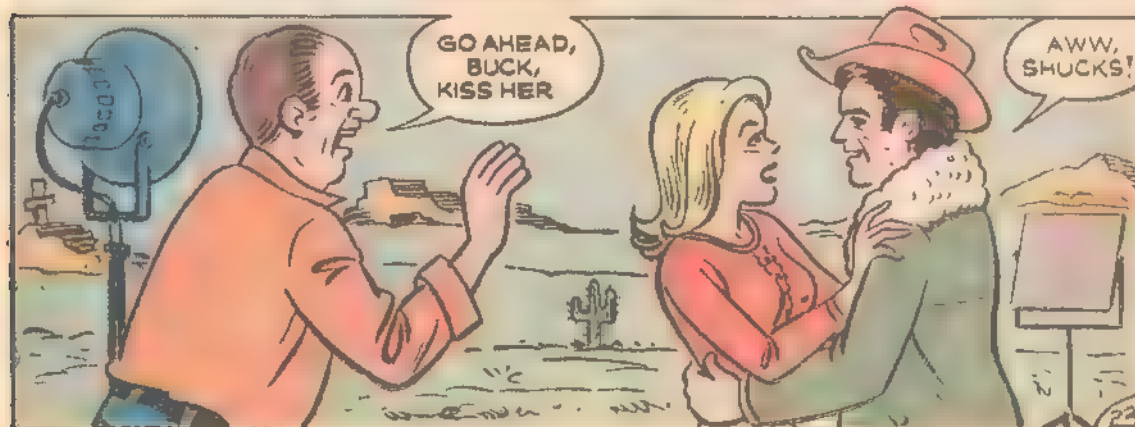


AN EXPERIENCED DIRECTOR CAN DISCOVER WHICH LOCAL PEOPLE HAVE A NATURAL ACTING TALENT. HE WILL OFTEN HIRE THEM TO PLAY MINOR ROLES IN THE FILM HE'S MAKING IN THEIR TOWN.



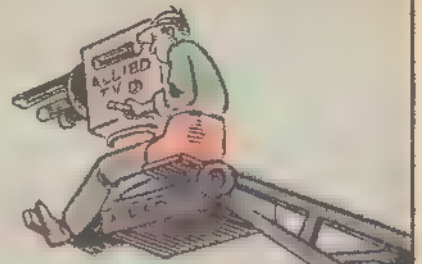
GO AHEAD, BUCK, KISS HER

AWW, SHUCKS!

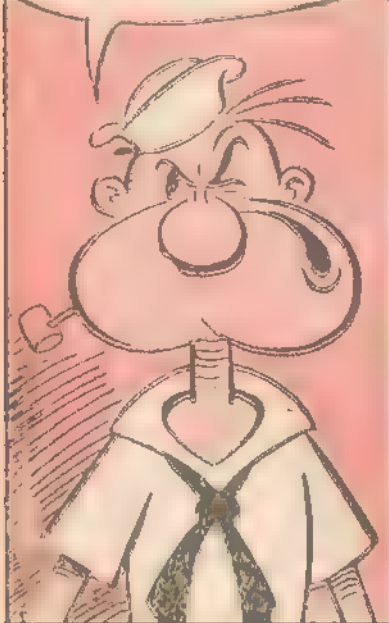




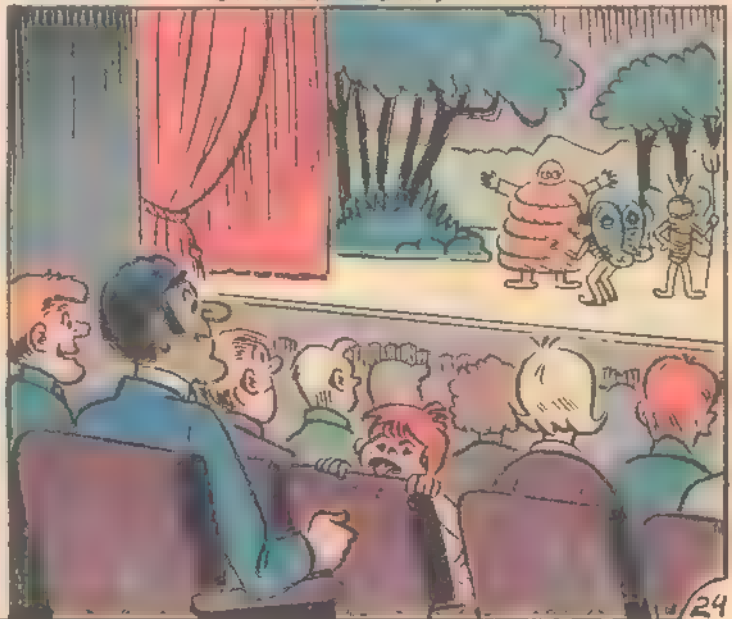
THE TELEVISION AND MOVIE INDUSTRIES EMPLOY A VAST POOL OF TALENT. THERE ARE MANY TALENTED PEOPLE BESIDES ACTORS AND ACTRESSES. WRITERS, FILM EDITORS, DIRECTORS, CAMERAMEN, MAKE-UP TECHNICIANS, WARDROBE PEOPLE AND MANY OTHERS ALL HELP CREATE A FILM. MEN AND WOMEN OF ALL AGES AND EVERY RACE WORK IN THIS INTERESTING INDUSTRY!

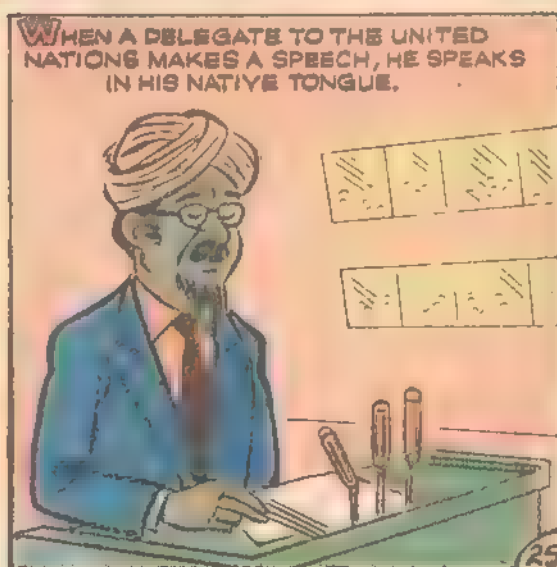
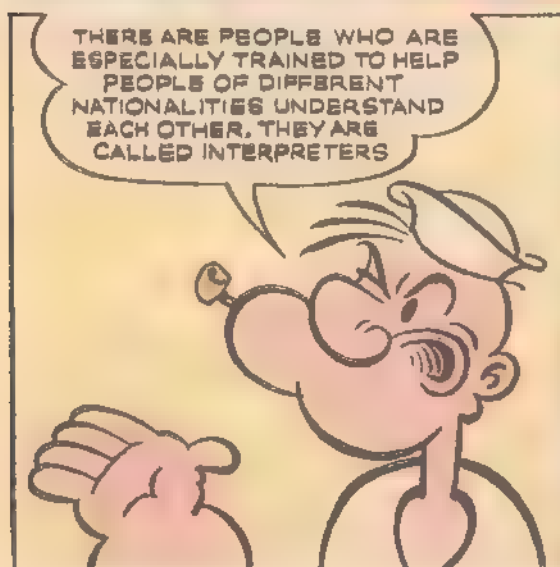
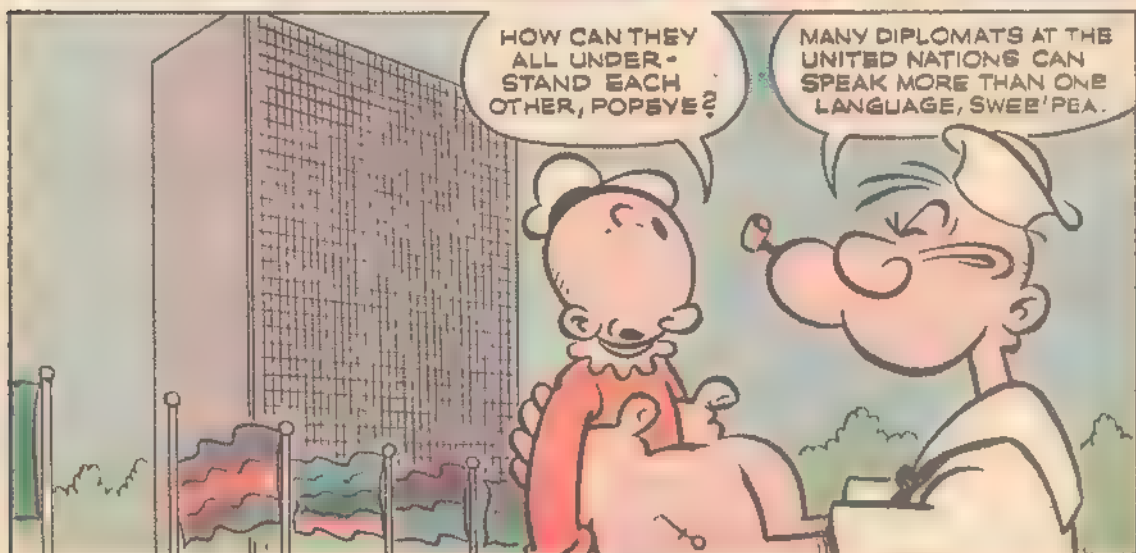
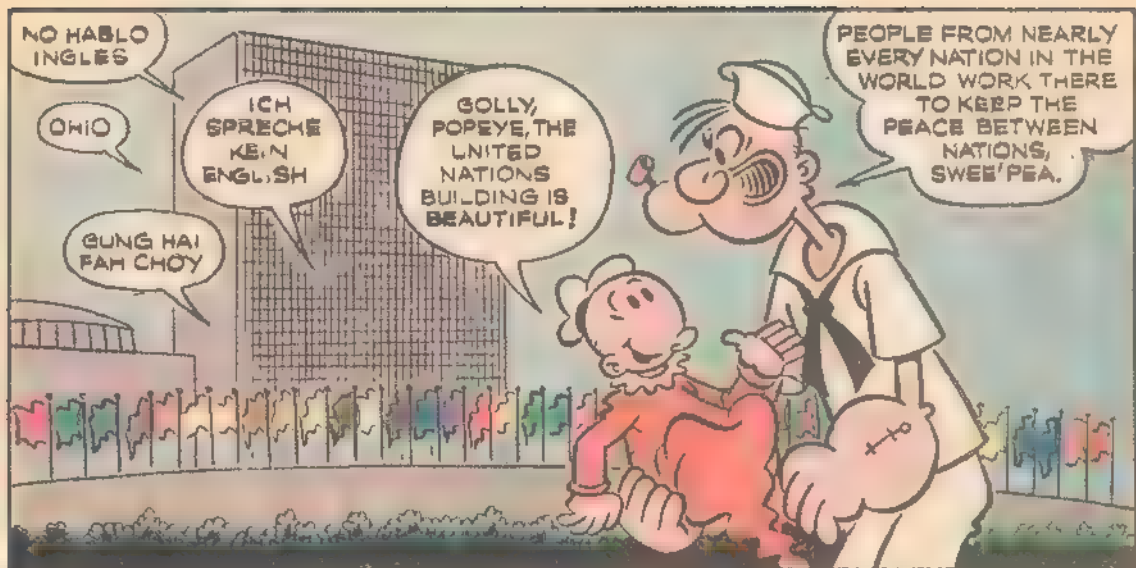


IF YOU WANT A CAREER IN THE SHOW BUSINESS GET AS MUCH ACTING EXPERIENCE AS POSSIBLE



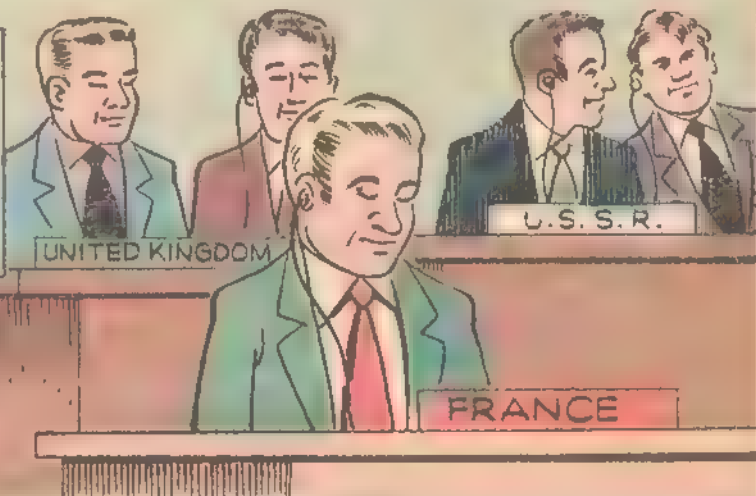
MOST SCHOOLS PUT ON PLAYS AND TEACHERS ARE ALWAYS TRYING TO GET KIDS TO ACT OR HELP IN SOME WAY. IF THEY HAVE ONE IN YOUR SCHOOL, VOLUNTEER TO ACT IN IT. WHO KNOWS, YOU MAY BE A BIG MOVIE STAR SOME DAY!







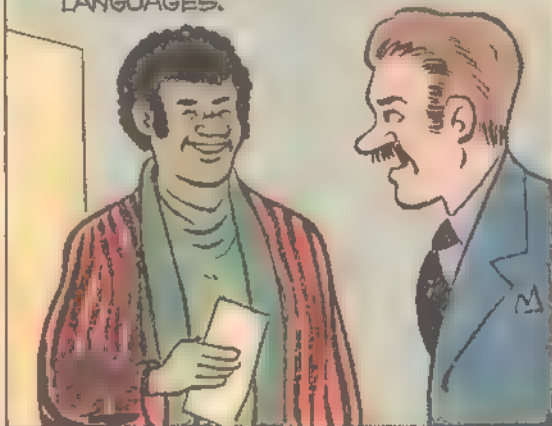
**T**HE SPEECH IS MADE IN THE LANGUAGE OF THE SPEAKER BUT THE DELEGATES HEAR AN IMMEDIATE TRANSLATION IN THEIR OWN LANGUAGE SO THEY UNDERSTAND WHAT IS BEING SAID.



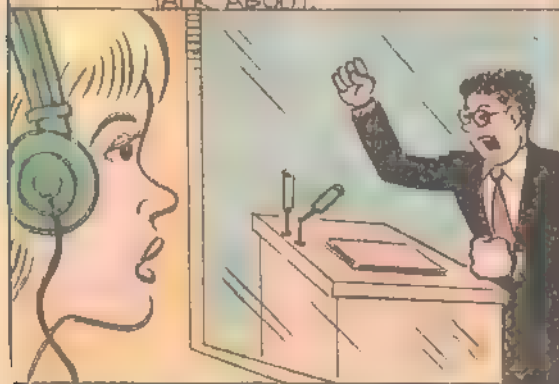
**T**HE TRANSLATION IS MADE BY AN INTERPRETER WHO TOOK LANGUAGE COURSES IN HIGH SCHOOL AND COLLEGE.



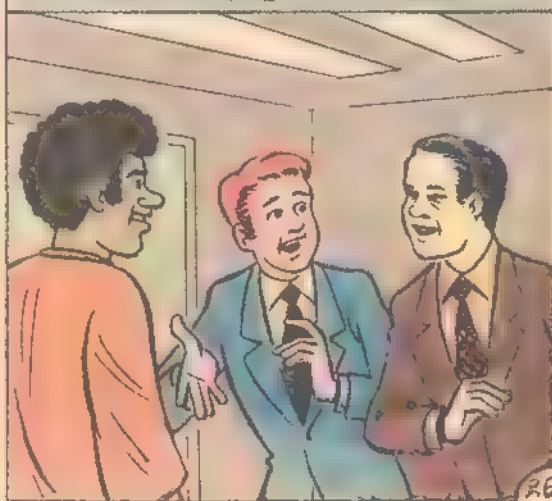
**S**OME INTERPRETERS SPECIALIZE IN RUSSIAN AND FRENCH AND EUROPEAN LANGUAGES, WHILE OTHERS MAY BE ABLE TO SPEAK LESS WIDELY SPOKEN LANGUAGES.

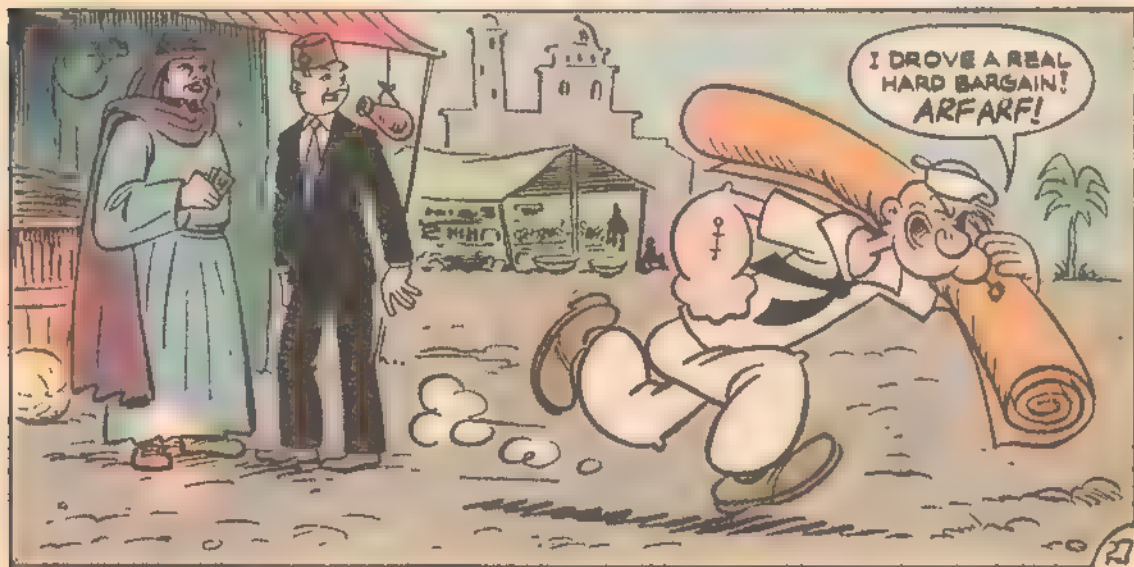
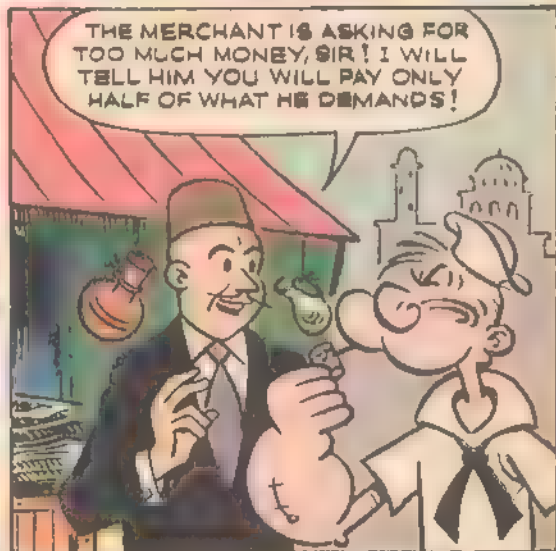
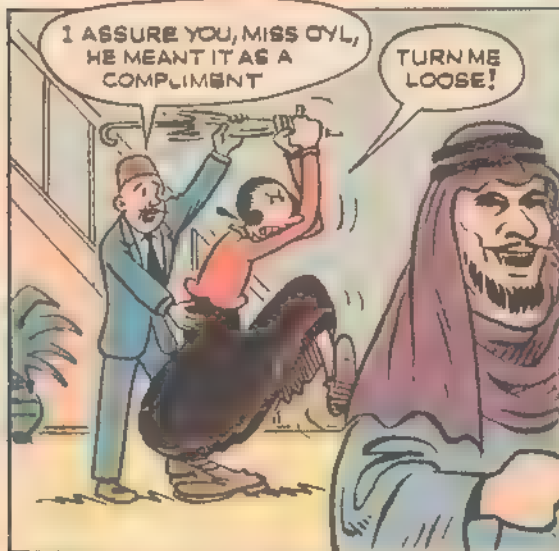
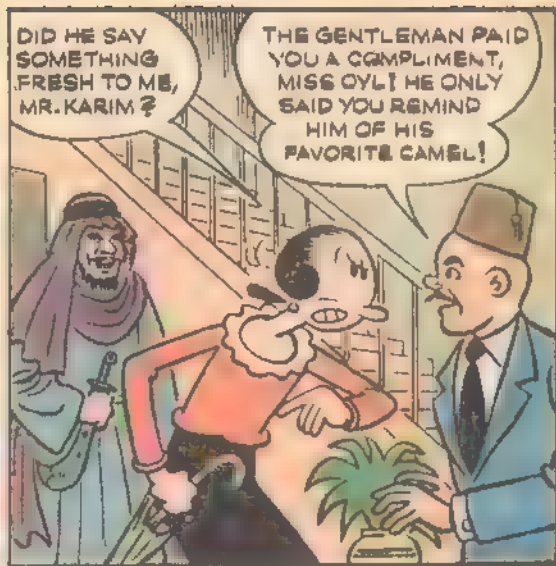


**I**NTERPRETERS MUST BE ABLE TO TRANSLATE WHAT THE SPEAKER INTENDS HIS THOUGHTS TO MEAN, AND NOT JUST THE WORDS HE SAYS. THIS CALLS FOR INTERPRETERS TO STUDY AND KNOW THE MATTERS THAT THE SPEAKERS TALK ABOUT.

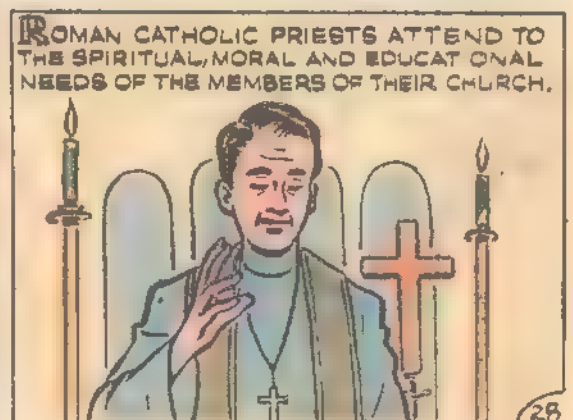
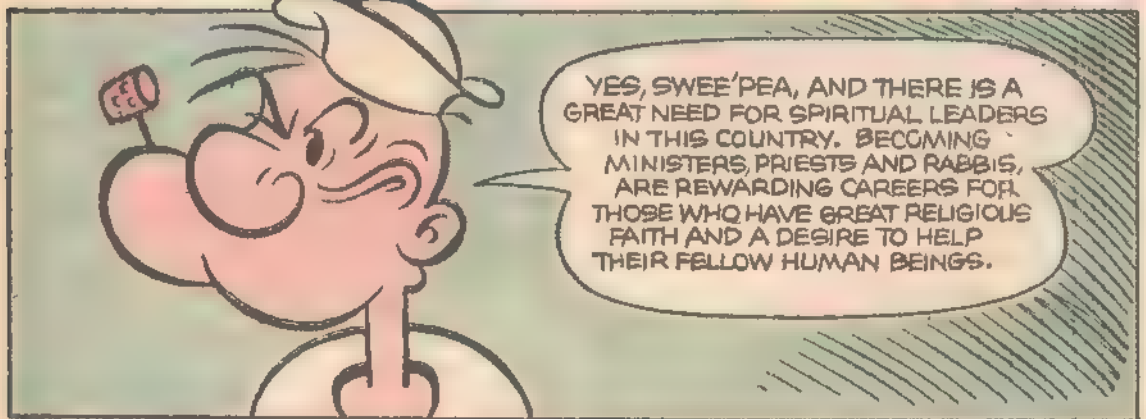
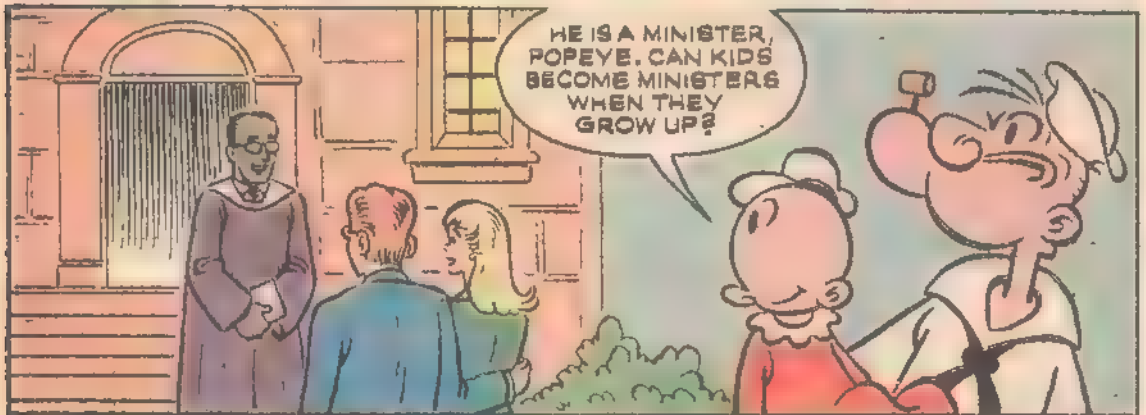


**M**OST INTERPRETERS CAN SPEAK IN THREE OR MORE LANGUAGES.

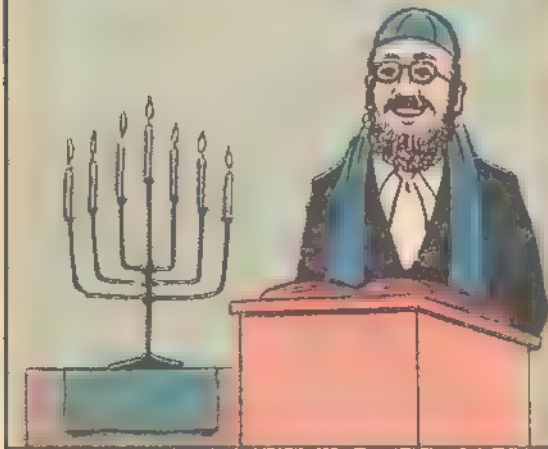




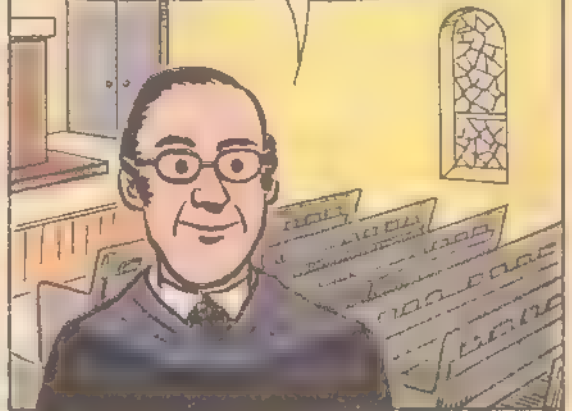




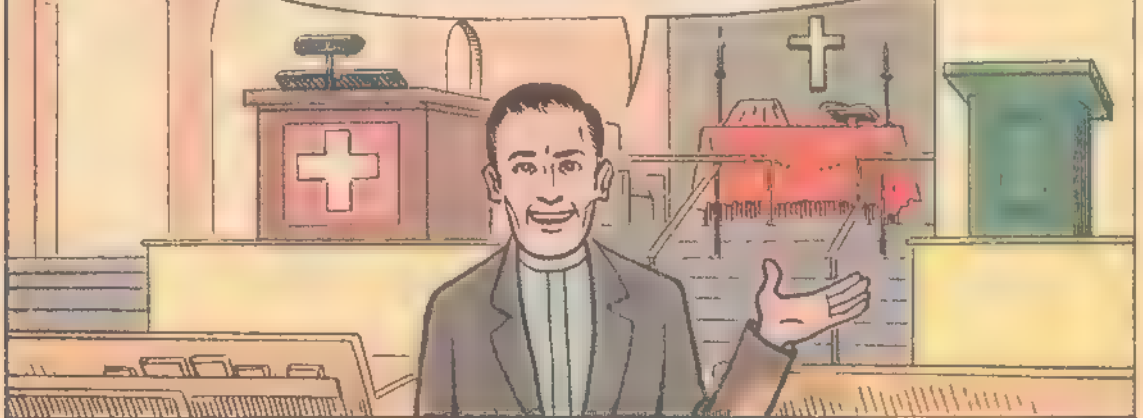
RABBIS ARE THE SPIRITUAL LEADERS OF THEIR CONGREGATIONS. THEY TEACH AND INTERPRET JEWISH LAW AND TRADITION.



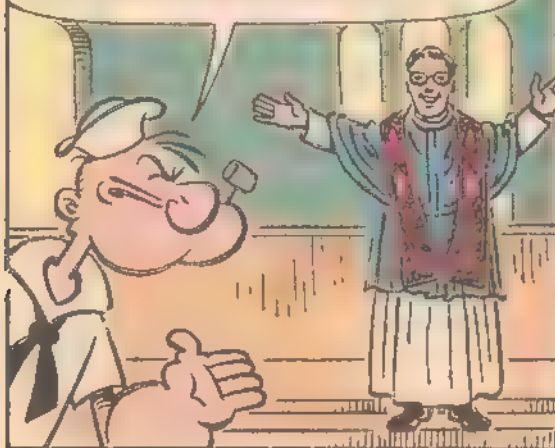
WE MINISTERS PREPARE AND DELIVER SERMONS. WE GIVE RELIGIOUS INSTRUCTIONS AND PERFORM MARRIAGES, CONDUCT FUNERALS AND COUNSEL INDIVIDUALS WHO SEEK OUR GUIDANCE.



NEARLY 250,000 PROTESTANT MINISTERS OF DIFFERENT BRANCHES OF THE RELIGION SERVE NEARLY SEVENTY-FIVE MILLION PEOPLE. AFTER GRADUATING COLLEGE, MOST MINISTERS COMPLETE A 3 YEAR COURSE IN THEOLOGY.



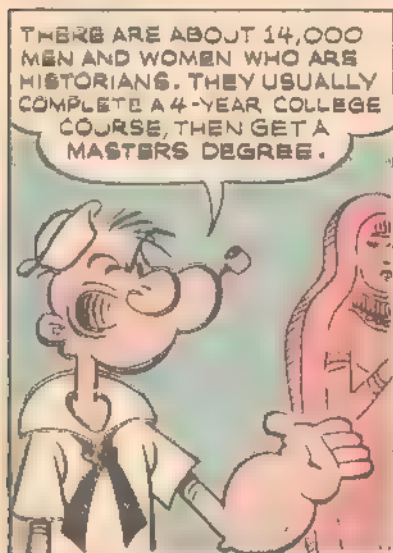
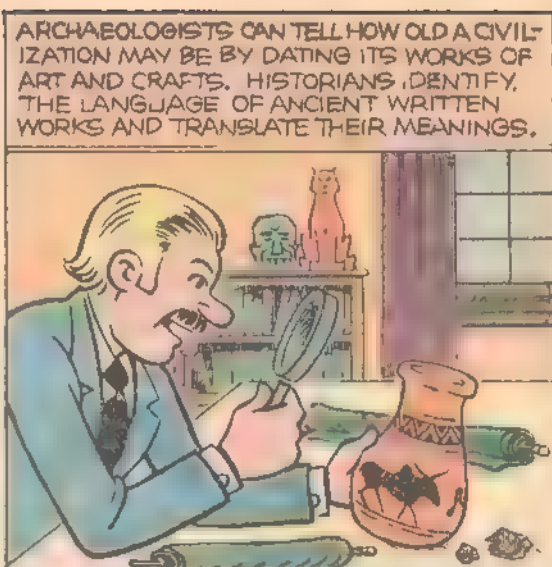
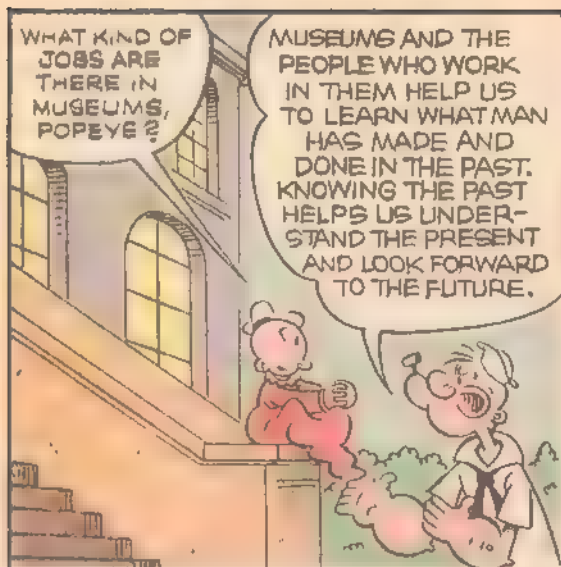
65,000 PRIESTS SERVE FORTY-EIGHT MILLION CATHOLICS IN THIS COUNTRY. MOST PRIESTS STUDY EIGHT YEARS OR MORE AFTER HIGH SCHOOL.

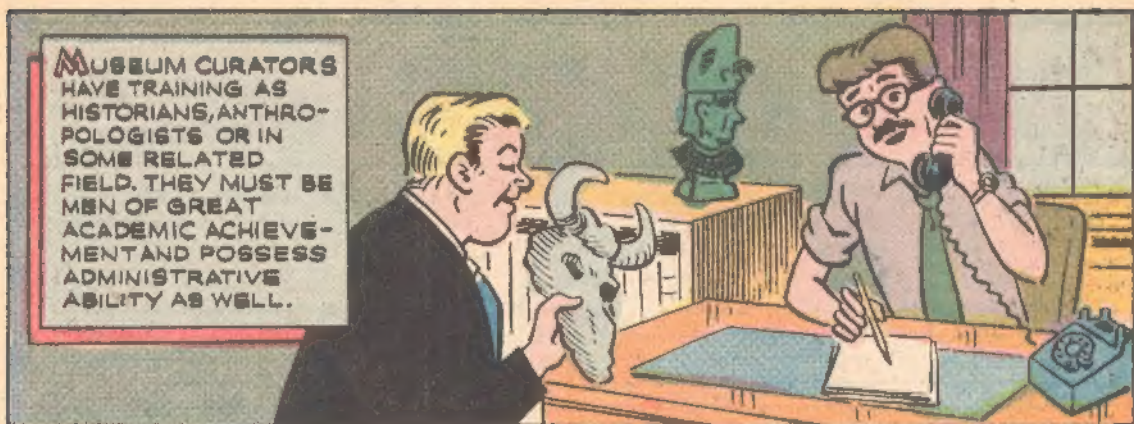


OVER 6,000 RABBIS SERVE SIX MILLION JEWS. AFTER A FOUR YEAR COLLEGE COURSE, RABBIS STUDY 3 TO 5 YEARS MORE AT A JEWISH RELIGIOUS SCHOOL FOR RABBIS AND SCHOLARS.

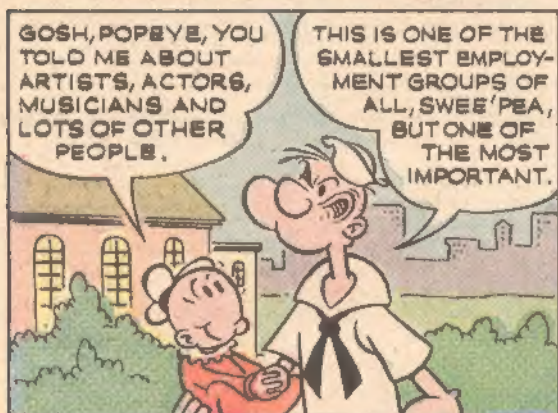








MUSEUM CURATORS HAVE TRAINING AS HISTORIANS, ANTHROPOLOGISTS OR IN SOME RELATED FIELD. THEY MUST BE MEN OF GREAT ACADEMIC ACHIEVEMENT AND POSSESS ADMINISTRATIVE ABILITY AS WELL.



GOSH, POPEYE, YOU TOLD ME ABOUT ARTISTS, ACTORS, MUSICIANS AND LOTS OF OTHER PEOPLE.

THIS IS ONE OF THE SMALLEST EMPLOYMENT GROUPS OF ALL, SWEET'PEA, BUT ONE OF THE MOST IMPORTANT.

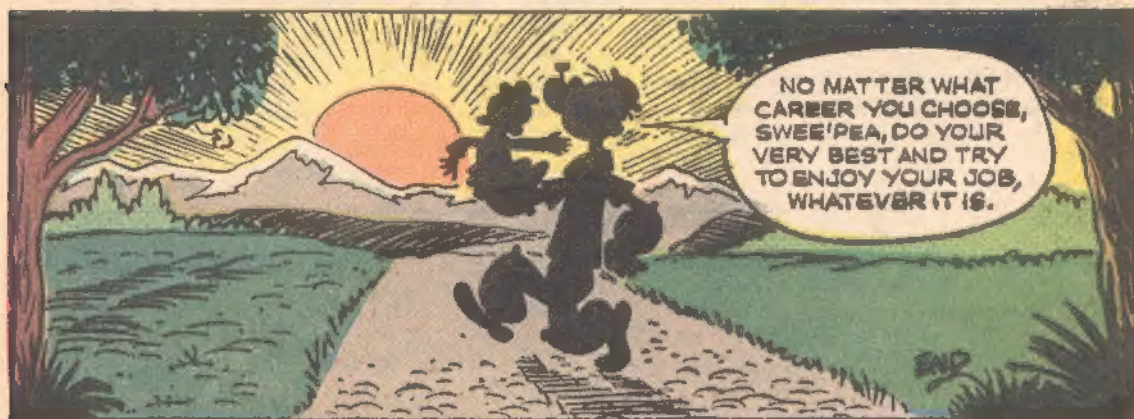


MOST OF THESE PEOPLE ARE TALENTED ARTISTS WHO CREATE THINGS OR DO THINGS THAT WE ALL ENJOY.



I KNOW, POPEYE, BUT HOW CAN I TELL WHAT IS BEST FOR ME TO BE?

YOUR TEACHERS MAY DISCOVER THAT YOU HAVE A SPECIAL TALENT FOR SOMETHING SUCH AS ART OR MUSIC. IF YOU FIND THAT YOU ARE BETTER AT ONE THING YOU WILL BE MORE INTERESTED IN IT AND THIS MAY HELP YOU TO CHOOSE A CAREER.



NO MATTER WHAT CAREER YOU CHOOSE, SWEET'PEA, DO YOUR VERY BEST AND TRY TO ENJOY YOUR JOB, WHATEVER IT IS.

END



# CAN YOU ANSWER THESE?

1. LIST FIVE JOBS IN FINE ARTS AND HUMANITIES CAREERS YOU MIGHT ENJOY, NEXT TO EACH JOB LIST THE TRAINING YOU WOULD NEED. YOU CAN FIND THE ANSWERS IN THIS BOOK.

**JOBS**

**TRAINING**

_____	_____
_____	_____
_____	_____
_____	_____

2. LIST SIX FINE ARTS AND HUMANITIES JOBS YOU DID NOT KNOW ABOUT.

\_\_\_\_\_

3. FINE ARTS AND HUMANITIES JOBS ARE POSSIBLE WITH TRAINING WHICH MIGHT INCLUDE:  
CHECK ONE ☐ YES ☐ NO

CHECK ONE	YES	NO		YES	NO
HIGH SCHOOL DIPLOMA	<input type="checkbox"/>	<input type="checkbox"/>	ART SCHOOL	<input type="checkbox"/>	<input type="checkbox"/>
VOCATIONAL SCHOOL DIPLOMA	<input type="checkbox"/>	<input type="checkbox"/>	DRAMA SCHOOL	<input type="checkbox"/>	<input type="checkbox"/>
JUNIOR COLLEGE DIPLOMA	<input type="checkbox"/>	<input type="checkbox"/>	MUSIC CONSERVATORY	<input type="checkbox"/>	<input type="checkbox"/>
4 YEAR COLLEGE DEGREE	<input type="checkbox"/>	<input type="checkbox"/>	ON THE JOB-TRAINING	<input type="checkbox"/>	<input type="checkbox"/>
GRADUATE DEGREE	<input type="checkbox"/>	<input type="checkbox"/>	SPECIALIZED TRAINING	<input type="checkbox"/>	<input type="checkbox"/>

4. CAREER OPPORTUNITIES IN FINE ARTS AND HUMANITIES ARE POSSIBLE IN:

CHECK ONE	YES	NO		YES	NO
THEATERS	<input type="checkbox"/>	<input type="checkbox"/>	MUSIC HALLS	<input type="checkbox"/>	<input type="checkbox"/>
COLLEGES	<input type="checkbox"/>	<input type="checkbox"/>	CHORUS LINES	<input type="checkbox"/>	<input type="checkbox"/>
ELEMENTARY SCHOOLS	<input type="checkbox"/>	<input type="checkbox"/>	SECONDARY SCHOOLS	<input type="checkbox"/>	<input type="checkbox"/>
SUMMER STOCK	<input type="checkbox"/>	<input type="checkbox"/>	NIGHT CLUBS	<input type="checkbox"/>	<input type="checkbox"/>
TELEVISION INDUSTRY	<input type="checkbox"/>	<input type="checkbox"/>	RECORDING COMPANIES	<input type="checkbox"/>	<input type="checkbox"/>
MOVIE INDUSTRY	<input type="checkbox"/>	<input type="checkbox"/>	RELIGION	<input type="checkbox"/>	<input type="checkbox"/>
MUSEUMS	<input type="checkbox"/>	<input type="checkbox"/>	DANCE COMPANIES	<input type="checkbox"/>	<input type="checkbox"/>
OPERA	<input type="checkbox"/>	<input type="checkbox"/>	NEWS AGENCIES	<input type="checkbox"/>	<input type="checkbox"/>
BALLET	<input type="checkbox"/>	<input type="checkbox"/>	GOVERNMENT AGENCIES	<input type="checkbox"/>	<input type="checkbox"/>

5. CAREERS IN PERFORMING ARTS DEMAND HARD WORK AND LOTS OF PRACTICE. YES NO

6. JOBS IN FINE ARTS AND HUMANITIES ARE NOT EASY TO OBTAIN. YES NO

7. MANY PEOPLE ARE BORN WITH A TALENT BUT THEY DO NOT DO THE WORK NEEDED TO DEVELOP IT. YES NO

8. PERSONAL SATISFACTION IS USUALLY VERY GREAT IN CAREERS IN FINE ARTS AND HUMANITIES. YES NO

9. YOU MUST ENJOY HELPING OTHER PEOPLE IN SOME AREAS OF HUMANITIES CAREERS. YES NO

10. ALL KINDS OF WRITING ARE INCLUDED IN FINE ARTS AND HUMANITIES CAREERS. YES NO

11. A PROFESSIONAL DANCER NEEDS GOOD HEALTH, GOOD COORDINATION, AN APTITUDE FOR DANCING AND WILL HAVE TO WORK LONG HOURS. YES NO

12. PEOPLE WHO WORK IN FINE ARTS PROVIDE MUCH BEAUTY FOR OTHERS. YES NO

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# HEY, KIDS-

## DISCUSSION QUESTIONS!

### DIRECTIONS:

CONSIDER AND DISCUSS THE FOLLOWING QUESTIONS

1. WHAT CREATIVE PRODUCTS OF ANY KIND HAVE YOU EVER MADE? WHAT ACTIVITIES HAVE YOU EVER PERFORMED THAT OTHERS ENJOYED? WHAT STIMULATED YOU TO ATTEMPT THESE PRODUCTIONS AND PERFORMANCES? WHAT SKILLS OR APTITUDES DID YOU NEED? WHAT PROBLEMS DID YOU HAVE TO OVERCOME?
2. WHAT ART PRODUCTS OR ARTISTIC PERFORMANCES DO YOU REMEMBER HAVING ENJOYED? WHICH ARTISTS OR PERFORMERS HAVE YOU MOST ENJOYED SEEING OR HEARING? WHY DID THEIR WORK PLEASE YOU? WHICH OF THEM WOULD YOU LIKE TO BE LIKE?
3. WHAT QUALITIES, SKILLS, APTITUDES DO YOU HAVE THAT YOU WOULD LIKE TO CULTIVATE AND PERFORM FOR OTHERS TO ENJOY?
4. WHAT ARE THE CAREER AREAS IN WHICH YOUR OWN CREATIVE TALENTS COULD BE DEVELOPED?
5. WHAT PREPARATION, TRAINING, AND PRACTICE WOULD YOU NEED TO BECOME A PROFESSIONAL IN THE FINE ARTS AND HUMANITIES OCCUPATIONS.





WRITER: JOE GILL

ARTIST: PAUL FUNG